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SEPTEMBER

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DISASTER
TRACKS OF MY TEARS
LET'S LIVE FOR TODAY
DING DONG THE WITCH
7 ROOMS OF GLOOM
A LITTLE BIT OF SOUL
SUNDAY WILL NEVER
BE THE SAME
LIGHT MY FIRE
MARY IN THE MORNING
COME ON DOWN TO
MY BOAT
WOMAN LIKE THAT, YEAH
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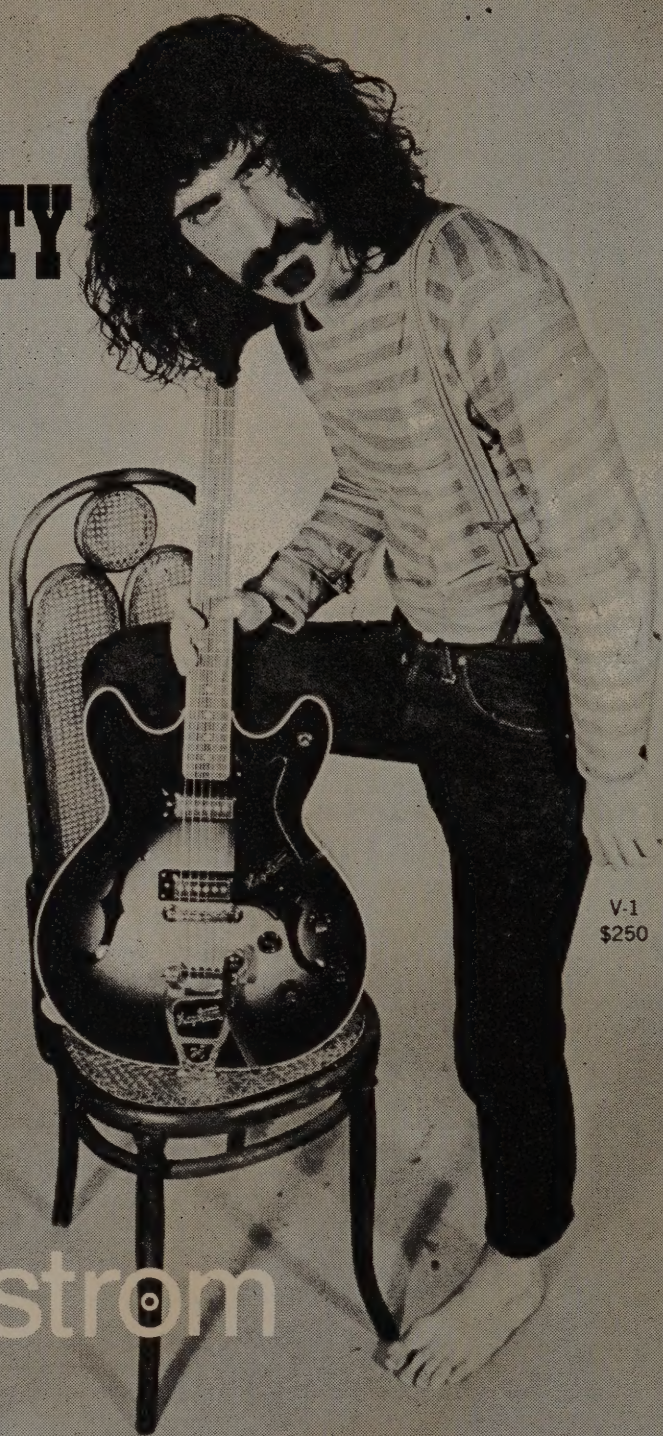
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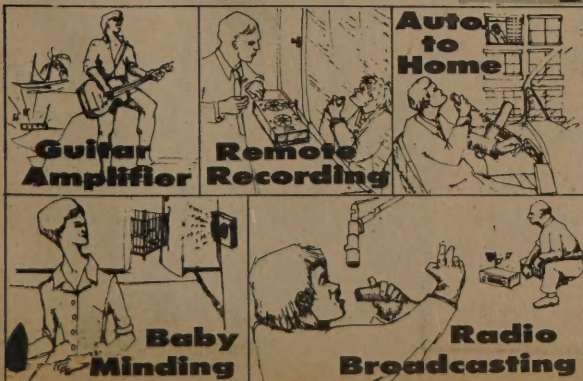
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hit Parade....

SEPTEMBER 1967

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by THE HOLLIES

● DON'T SLEEP IN THE SUBWAY



by PETULA CLARK

**OVER 35
 TOP TUNES

 COMPLETE
 SONG INDEX
 ON PAGE 28**

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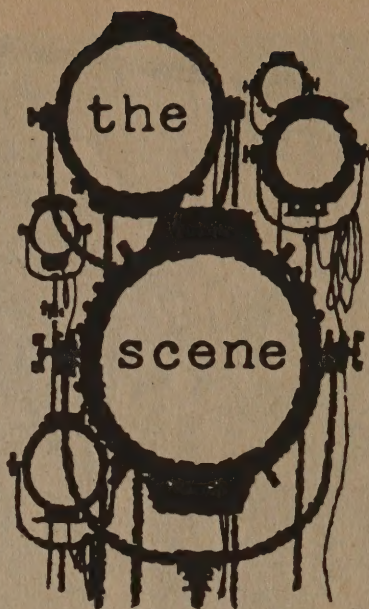
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**AN ANALYSIS OF
BEATLE SONGWRITING
By Birg. Nilsson**

Although I find "Penny Lane" more interesting and attractive, "Strawberry Fields" seems to be getting the most attention — probably because of its "experimental" nature. However, I think "Strawberry" was probably much less difficult to write — requiring, on the whole, less imagination than "Penny Lane" which, like "Eleanor Rigby," creates a whole world — this time one not even first hand familiar to the author.

The imagery is concise and economical: it is clear that the narrator is a middle-aged suburbanite remembering vividly the rainy day of a city childhood around the time of World War I — not necessarily a "happier" time: there is indication of confusion — and the memories are mixed, perhaps, with childhood dreams, the kind you tend to confuse with reality much later; there is also a measure of hindsight — insight into what some of the mysterious adults of then must have been feeling.

"Penny Lane" is much more cinematically satisfactory than "Strawberry." I was reminded of the sensual impact of the cloudy-day scenes of the park in "Blow-up" where the cool, humid breezes almost convinced me I could smell the green and feel the weight of the overcast sky. In "Penny Lane" you can feel the soft, steady blowing rain of April and sense the relief of the neighborhood people, rushing around rather feverishly in the cloudburst.

A film director, of course, has the advantage of working on two senses, while McCartney had only sound. I'm probably presuming to call this a McCartney composition, but I am pretty sure that, largely, it is.

I feel almost as sure that George

Harrison was responsible for "Strawberry Fields."

If so, the song itself is the best Harrison effort I have heard and it certainly shows evidence of a beginning of real effectiveness in applying what he has absorbed of East Indian musical techniques and instrumentation. This is a tremendous improvement over "Love To You," which I thought was a terrific drag. There is musical subtlety and good integration in "Strawberry" which was lacking in the "Revolver" number.

Nevertheless, the talent that produced "Strawberry Fields" is still a groping one. It sounds a lot like some Lennon-McCartney compositions of about a year ago, notably "I'm Only Sleeping" and "Rain." Its plaintive and subdued rhythm is reminiscent of the rhythm of Lennon's "Girl." In fact, George Harrison's songwriting, like his singing, shows much closer empathy with Lennon's moods and modes than with McCartney's.

One difference between "Strawberry Fields" and "Penny Lane" is that "Strawberry" is an inner-directed song while "Penny" shows deep human identification. This gives "Penny Lane" and all McCartney's songs a much stronger popular appeal than George Harrison's. He has an unusual sense of people and most of his musical views of the world deal with communication and personality interaction.

Harrison's writing may involve physical combinations, but it is chemically static, and one of its least attractive aspects is the manifestation of a defensive egotism which wants to blot out the world.

Harrison's song relationships have never extended past the "you and I, earth and sky" bit. His strongest explication of this view of himself isolated against the world was "If I Needed Someone," the closest he has yet allowed himself to open hostility.

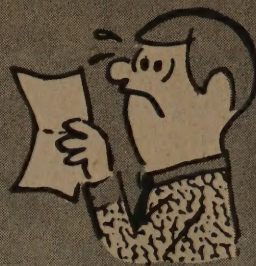
McCartney and Lennon, on the other hand, while recognizing human isolation, have tended to protest it strongly. In this way they are more alike as songwriters than Harrison and Lennon. Both are men in the world while Harrison remains — though not inevitably — the boy in his own dream world.

The girl that he dances with and talks to is not a spirited, assertive self like the women of "Girl," "Norwegian Wood," "You Won't See Me," "I Saw Her Standing There" and "She's A Woman"; "Baby's In Black," "For No One," and "Ticket To Ride."

These are charming but peppery, stubborn and independent, poised and wrongheaded girls, capable of tenderness, but expert at building up and breaking down men, treated with respectful attention by the authors. They



WE READ YOUR MAIL



Dear Editor:

I enjoy your magazine very much; it's the only one that discusses popular music, especially Rhythm & Blues, my fave. Will you have any interviews with the Stones? I'd like to know why they don't play more R&B instead of sickly songs of late. True, they do some "funky" R&B in their albums, but why not something similar to their "It's All Over Now" and "Little By Little"? In your Feb. issue of H.P. there was a pix of Eric Burdon reading an R&B magazine - are there any mags that are solely R&B - and where can I get them? What is the one he's reading? Is it published in America?

Thank you,
M.C.
Needham, Mass.

We used to publish the magazine Eric was reading but not many people bought it.

Dear Editor:

I had better warn you that if you don't like someone telling you off, you had better throw away this letter right now.

I agree fully with the person who signed his letter, "A Hit Parader Hater" and I am telling you that you are, without a doubt, the most stupid asses that anyone has ever seen in their lives. And I'm not just talking about what you said about Question Mark and the Mysterians; I'm talking about your whole idiotic magazine. Throughout the whole trashy thing there is something that says, "Let's see how much hell we can raise this time."

In your foolish May issue you said that the Raiders' new album seems to be burglary. I take it that you didn't listen to it very well, you are all stone deaf, or else you

have no idea whatsoever of what is good. Probably all three. The Raiders didn't copy or steal from anyone. The only theft was committed by you, in that issue and in others. You're always stealing bits and pieces of stories from the other magazines and then crowing about how much better you are than them. I like the Raiders and the Mysterians, and as far as I'm concerned you can take your stupid magazine and stick it up your you-know-what.

I hate to sign my name and let everyone know that I've read a magazine written by a bunch of lying fools like you, but I'm going to let you know that I can sign my name. I only hope that if you blunderers have the guts to print my letter, you will print my name right.
Marsha Root
Cairo, W.V.

Dear Editor:

Man, you really shot down Paul Revere & The Raiders' "Spirit of '67" album in May Platter Chatter. Don't you think you were just a little too rough on them? I bought the album and was disappointed, but it wasn't all that bad.

They just don't make it on records and I've seen them on stage and they are great. For music I'll take the Lovin' Spoonful or Simon & Garfunkel, any day. I tend to think of the Raiders as would-be actors and comedians in music temporarily, to make a start.

No, I don't hate the Raiders; I like them very much but I think they are capable of much better music than this. Even so, I think that review was too harsh.

Thank you,
Kathy Martin
Argo, Alabama

Dear Editor:

I'd like to express my opinion on the evolution of pop music. The biggest difference I've noticed in the last two years is the background music. In the early and late fifties, the songs recorded had no orchestral backing to speak of - just a guitar and a squeaky horn. If there were any good sounds produced, they were hardly heard. Now pop music has progressed to the point where the background music blends in fully with the singing. The Mama's and the Papa's records exemplify what I mean. Another improvement over the years has been in song making. The melodies being created by young artists are now reaching a level of excellence. Some day I feel that people of all ages will come to really like today's music.

Before I close, I just want to add that the Canadians are becoming as good as some of the American groups are. The Canadian groups that come to my mind are the Last Words, the Ugly Ducklings and the Staccatos, not to forget the Paupers and the Mandala.

Garth Ellis
119 Yardley Ave.
Toronto, Canada

Dear Editor:

I think that Hit Parader is a fantastic magazine, and your articles not only provide interesting reading material but are also very informative and do not contain a lot of silly garbage. You don't publish extensive articles on the same few groups all the time, and I think you are very fair to give equal coverage to all the groups.

But the main reason I am writing this letter is to express my gratitude for the three wonderful articles you published about the Rascals. They were the first articles

I've ever seen in any magazine about the Rascals, and I was so happy to see that they were finally getting some recognition, which they certainly deserve.

The articles contained exactly the kind of things I was interested in learning about the Rascals. The articles really gave you an insight into the personality of each Rascal, and their good and bad points. I was especially interested in learning how they all met each other and became good friends before they formed the group. I would really appreciate more articles like those on the Rascals in the future. Thanks for doing such a tremendous job.

Sincerely,
Judy Cicchiello
486 Franklin St.
Port Chester, N.Y.

Dear Editor:

I've just finished reading the article about the Cyrkle (April issue), an article mainly on Tom Dawes. I hope you continue to have articles on the whole group in the future. You predicted that the Cyrkle and the Association would go places, and I bought their albums, and agree: they do good music. I also like the Four Tops and their articles, which I hope you'll continue.

I wish you would do another article on the Association. The first one made Jim Yester seem cold and dull. I've met them in person, but only to get an autograph. They were all smiles and answered all questions decently, despite their being tired after their good show. And Jim Yester really seemed warm and sensitive. Tom Dawes came through nicely, for I've heard his speaking voice on

(Continued on pg. 59)

The PETER TORK.....

you don't know



PLEASE TURN PAGE



Peter Tork is many things to many people, a show-biz chameleon whose personality and character strike everybody that meets him in a different way. To Micky Peter is quiet, with a sharp, subdued sense of humor, to Mike he is socially aware, concerned with problems of the world and satirizing the plight of ordinary people through his television characterization.

Rumors and half-truths fly backwards and forwards about Peter. One report says that he has been married and divorced. "No," says Micky emphatically. "Yes," say quotes purporting to have come from Peter. "I went to visit my ex-wife while the others came to England."

How old is Peter?

Twenty-one, some say; twenty-three, say others; twenty-five says Davy. All very confusing. Undoubtedly Peter will have his work cut out clarifying these contradictions.

I tried to fit more pieces into the puzzling Tork picture by talking to people who have visited him in Hollywood recently.

It was a sunburned, tired but very happy, Jack Magraw who welcomed me into the office that Mike Nesmith had used as base on his last visit. Jack, head of British Screen Gems, has every reason to be pleased, for his company has not only launched the Monkees this year but also published the first British film song to win an Oscar - "Born Free." Jack has just returned from the States and he spent several days on the set with the Monkees. He leaned back, closed his eyes and told me about the trip.

"I was quite impressed with Peter. He's different in real life from the character on the screen. I expected him to be

quiet and subdued but he's a happy, talkative guy with a million questions about England.

"He's dying to get over here after what the boys have told him and he's hoping to be able to fit in a couple of days on his own away from it all to look around, so we'll try to arrange something along the lines of Micky's stay.

"Peter really is a very pleasant boy with a great impromptu humor.

"One day we went to get some lunch and we drove down to a 'burger stand. Peter wanted a Pattymelt which is a couple pieces of rye bread toasted, a hamburger with a layer of cheese over it and the whole thing grilled.

He asked if they had any and the chick behind the counter said they didn't. So Peter asked if they had rye bread. They did. He asked if they had a hamburger. They did, and so on through all the ingredients. They had them all.

"Right," said Peter, "You got a Pattymelt; I'll have two." And he got them.

"Peter and I hit it off from the start and we found that we were soon trading ad-libs and gags. One lunch time Davy conducted our verbal match like it was wimbledon, scoring for each gag.

"Peter's a boy that's really in control of himself and very involved in music, caring deeply about what the group puts out. He's always practicing and adapting.

"After lunch one day we strolled back to the set with Davy, and Peter asked us to excuse him for a while and he went off. A couple minutes later this swelling organ sound filled the set just like James Mason in '20,000 Leagues Under The Sea.' Apparently Peter plays the organ every day and unwinds on it as a kind of therapy to relax him.



"To summarize Peter, he's a little piece of the other three, and that's it. He's not as mad as Dolenz but as funny in his own, quieter way; he's as serious as Nesmith and, although he doesn't have the same personality as Davy, he has a similar magnetism. He's a dedicated musician."

That is Peter Tork according to Jack Magraw who must now know the Monkees better than anybody in Britain. Now, how does one of the most abrasive and controversial characters in pop see Peter?

Jonathan King was up to page 197 in "Sons and Lovers" and trying to finish it in time for his Cambridge finals in three weeks. He had barely arrived back from a plugging tour of America and was full of the transatlantic scene. Peter Tork impressed him.

"I loved what I saw of him. A gentle, friendly person who went out of his way to be nice when I talked to him and to give me his full attention.

"Peter has a beautiful smile and a slight air of wonderment as if asking himself if all around him is really his scene. He is very creative and yet commercial at the same time.

"He's a nice lad. And very talented. You know he reads and writes music? I don't know how old he is, although I've heard differing reports on his age. He doesn't look much older than me, about twenty-two.

"I think Peter's the most underestimated Monkee and probably the most talented, and I got on better with him than the others.

"Davy I couldn't make out at all and Micky I still find a big phony although I later learnt from his friends that he's incredibly shy and doesn't have much confidence in himself. But

Peter's a beautiful person."

In fact, Peter seems to be a very popular person all around. When the Yardbirds were last in America, they visited the Monkees on the Screen Gems lot. Drummer Jim McCarty was more willing to talk about Peter than the others.

"Peter was definitely the most friendly and talkative, and we found that he had the same sense of humor as us – sort of happy-go-lucky.

"We talked about music, of course, but mostly about acting and how much the Monkees are required to do in the series. He said that the acting's quite easy as it consists of quick cuts. He was very modest about it. He seems to be a modest person. He showed us a script and told us that there wasn't too much ad-libbing; in fact, the script seemed to be quite tightly written.

"He was interested in our music and likes it. I don't know how old he is but he seemed to be about twenty-three.

"His humor is a bit like Chris Dreja, serious and quiet one minute and then bursting out. A bit like Harpo Marx. The current jokes going were about his name and making it into song titles like I'm All Tork and Torking About You."

Three views of Peter – all of which add up to a complex but highly likeable character. Perhaps Peter will emerge as the real personality in the group when he comes to England and we get to know him well.

Davy is definitely the heart-throb Monkee, Micky the funny Monkee, and Mike the authoritative Monkee.

Is Peter the Cinderella Monkee, waiting to emerge in his own right? We shall soon see. □



WHAT'S HAPPENING...

JIM VALLEY LEAVES...

In the following interview Jim Valley, who took over lead guitar chores from departing Drake Levin (see HP March), tells why he left the Raiders. He also reveals his future plans.

EXCLUSIVE-LAST INTERVIEW WITH THE OLD RAIDER: JIM VALLEY



What kind of material are you writing now?

Well, it would be kind of hard to describe. Songs about understanding and love. I wrote a song for the animals - I mean the real animals, like birds. Gentle-mind, soul type songs. I've got my own publishing company called Gentle Mind Publishing. Like, Brian Wilson and a lot of people I talk to are interested in using things. I say things with words that haven't quite been touched on yet. The Beatles began doing it with "Revolver." I see no reason for writing a song that people can't understand. My songs will be easy for anyone to understand. Now that I've left the Raiders, I'll be doing this full time.

Did you enjoy playing on stage?

I enjoyed it onstage, but I'd rather be with a piano writing. When I was on the road, I wrote with my guitar. I can do more with the piano though; for one thing, my hands don't get tired.

Why did you leave the Raiders?

I think it happens with every group when they reach a high status. After a while, the members become bored. No matter how close people are, they might have a thousand things in common that were the foundation for becoming a group, but the more learned they get and the more they learn about themselves, they discover thousands of things they don't have in common at all. So they want to go off and develop their own things. I just made my solo debut on the Jerden label with my own compositions, "There Is Love" and "I'm Real." I hope to be doing a lot more of my own work.

Do you think you'd like to play steel guitar?

I don't think so. When I was young I thought Hawaiian guitar was very pretty. Right now I would like to play a great big harp. I like very ethereal-sounding

things. I don't think anyone has written contemporary songs for the harp. With the right words, I think it would be just beautiful.

Do you think you'll be getting into production, too?

Yes. I'd like to produce for TV and movies, too. I have thousands of ideas.

What were you doing around the time of Carl Perkins and "Blue Suede Shoes"?

I was digging it. I thought Perkins and Elvis were the greatest at that time. I think that was the first rock and roll I heard. I didn't learn to play guitar from them, though. I started to play guitar when I was fifteen in high school. At that time, there were no electric guitar players around. I formed a group then, but I played piano. I only knew four chords on piano. I played trumpet a lot, too. When I was in the fourth grade, I played in concerts. At one time, I wanted to be a trumpet virtuoso. But suddenly R&R came out and it was a lot more fun.

Do you think those old songs got you into blues?

I never thought of those things as blues until Ray Charles came along. I was very young and it was just a lot of fun.

Where do you think music will be in another five years?

More and more different forms of music will be combined. It's going to keep going like that. A while back you had Elvis and Bill Haley and the songs were all pretty much the same. Now, the charts go from Sinatra to "Hanky Panky" to Herb Alpert to country western. You can find anything.

Do you consider yourself a blues guitarist?

(Continued on page 14)

...WITH THE RAIDERS?

... FRED WELLER COMES



Wilton Frederick Weller is the 27th Raider to play in Paul Revere's merry band. Freddy, as he prefers to be called, is the first Rebel Raider. He was born in Atlanta, Georgia on September 9, 1948 of Scottish/English ancestry. He's 5'11" tall, weighs 145 lbs., has brown hair and eyes and his favorite color is blue. So much for that. If you want to know 500 things he likes and dislikes, or if you wish to shed a tear over his first brokenhearted teenage romance, you're reading the wrong magazine. We just tell you what's happening.

Jim "Harpo" Valley had just left Paul Revere & The Raiders, the group is in New York for the Ed Sullivan show and shy, quiet Freddy sits in the hotel suite he shares with Mark Lindsay, waiting for his first serious interview. As we enter the room, a band of girls in the hallway are begging for an audience with Mark.

"We must see him. We have to warn him," says the spokesman, a tall girl with glasses, an armful of books and a small camera. "There are some kids outside the hotel waiting to get Mark. They're the toughest kids in New York."

"They got knives. They're gonna cut his hair off," blurts another girl.

"I think they're Rolling Stones fans," says another.

The girls present the Raiders with a mimeographed statement about the John Lennon Society, which is dedicated to protecting pop stars from unfair editors and writers. But the Society doesn't offer any protection from tough Rolling Stones fans with knives.

Freddy seems a little uneasy about the situation. Apparently he doesn't want his career as a Raider to end after just a week. During the interview he casts suspicious eyes toward the door whenever there is any movement outside.

The interview begins.

EXCLUSIVE-FIRST INTERVIEW WITH THE NEW RAIDER: FREDDY WELLER

How did you join the group, Freddy?
I met the Raiders about a year and a half ago. At the time, I was playing guitar with Billy Joe Royal, who's a close friend. I've known him for years.

We did a show with the Raiders in Akron, Ohio and I met them a few times after that. When Paul needed a new guitar player, I was the one fortunate enough to be asked to join. Billy Joe had talked to Paul about me.

How do you feel about stepping into an already established group?

That's a hard question to answer. I feel very honored that they have asked me and I'm going to do my best to prove myself.

Did you always want to be a musician?
I've been interested ever since my grammar school days. What really set it off is a little country music show in East-point, Georgia, which is right outside Atlanta, where I'm from. It's called the Georgia Jubilee.

The headliner was always a big coun-

try artist but they also featured some rock and roll acts on the show. I entered a talent contest they had for rock and rollers and I won.

Right away I felt, this is for me. It sorta got in my blood instantly.

For a while, I didn't perform very much. I was more interested in writing music. At the same time I was playing with Billy Joe, kinda standing in the background just picking guitar.

But it kept me interested in music and I knew that some day, something real big would come along.

What sort of songs were you writing?
Mostly I wrote for my own entertainment, but I found out that it could be profitable. I never had a smash hit, but I wrote a couple of songs that made the charts in the last year.

One was called "She Drives Me Out Of My Mind" by the Swinging Medallions. It was their follow-up to "A Double Shot Of My Baby's Love." The other was by Billy Joe, called "Campfire Girls." Also, I've had a few songs on albums here and there.

(A waiter enters with two gifts, one for Phil and Smitty, the other for Mark. The girls in the hallway repeat their warning.)



(Continued on page 14)



JIM VALLEY

(cont. from pg. 12)

I would have at one time. I was brought up on blues. Now I like light things. I still like to listen to blues but I don't play it any more. I play things with lots of chords now like the Mama's and Papa's.

What were you doing before you joined the Raiders?

I was playing with Don and the Good-times. We were playing hard, heavy, old rock and roll. I'd play blues and a lot of wailing stuff.

What kind of equipment do you use?
I have a Gibson guitar and a big Vox amplifier. I've been playing Gibson for a long time. We're playing Vox because they're sponsoring us. Also the Vox is very big and they've improved it so we can play very loud in concert. Vox can take the strain. Sometimes we use Vox in the studio but since Columbia



owns Fender, there's a lot of Fenders sitting around and we use them, too.

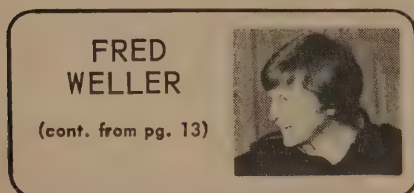
Who were some of the guitarists you listened to when you were learning to play?

I listened to Wes Montgomery, Howard Roberts, who has been one of my favorites for a long time. Also, local guitarists like Larry Coryell, who's in New York now. He influenced just about everybody in the Northwest. He can play anything. I'd rank him with Mike Bloomfield. I like Bloomfield very much, too. *Who are some of the people that you enjoy now?*

Mama's and Papa's, Judy Collins, The

Beatles, Manfred Mann, Mariam Makeba, I like what Brian Wilson is doing, the Hollies. I'm not as interested in guitar as I used to be. I'm getting into writing more. I don't know if the kids will like my songs. We'll have to wait and see. They go deeper than boy meets girl songs. □

Can Jim Valley make it on his own? Will the Raiders find fun and happiness with new lead guitarist Freddy? Who knows? Stay tuned to this magazine for all the gory details.



FRED WELLER

(cont. from pg. 13)

When did you start playing the guitar?
When I was real young my father had a little banjo mandolin that he'd had all his life. I think he got it in a pawn shop. It sat around in the closet. One day I figured I'd try to make some noise on the thing. My father could play very little, but he showed me what he knew, which was enough to kinda sing along with.

Then I got a guitar for Christmas when I was around ten or eleven. I'd sit around and sing and play the guitar, mostly country music because that's what I was interested in. Hank Snow was my favorite artist at the time. I sang all his hits in those days.

Do you remember the first song you ever wrote?

I don't remember the first song because, like most people, I've written so many things that you realize are just no good and you throw them away. I was about fourteen or fifteen when I first started writing. I used to sit on my front porch after dark with just a guitar and strum along and see what kind of ideas I could come up with.

(Paul Revere walks into the room, having just taken a handsome cab ride around Central

Park. "It was a little chilly, but it was fine," he says.

Freddy needs some hip clothes to wear for personal appearances and photo sessions, so Paul asks him, "When are you going shopping?"

"Mark and I are going this afternoon," Freddy replies.

"Don't buy too many things here. We can get better clothes in California," Mark Lindsay advises him.

Then Paul sits down to write a personal letter to a newspaper reporter who'd written a favorable review of a Raiders' concert, Mark goes back to making and receiving phone calls and our interview with Freddy continues.)

When did you make your first major public appearance?

Most of the public appearances I've done have been as guitar player for Billy Joe, which started about two years ago. Lately, I've been doing recording studio work in Atlanta where Billy Joe and several other acts record. When Billy Joe goes on a tour, he uses the tour band and I stay home and write and record.

Did you play in any groups before you met Billy Joe?

Yeah. I was with a group called Joe South and the Balloogers. We used to play around Atlanta and the South quite a bit. We did mostly rhythm and blues, hardly any country music at all. Rhythm

and blues is real big in the South, though it's not that big in Atlanta.

Have you done much rehearsing with the Raiders?

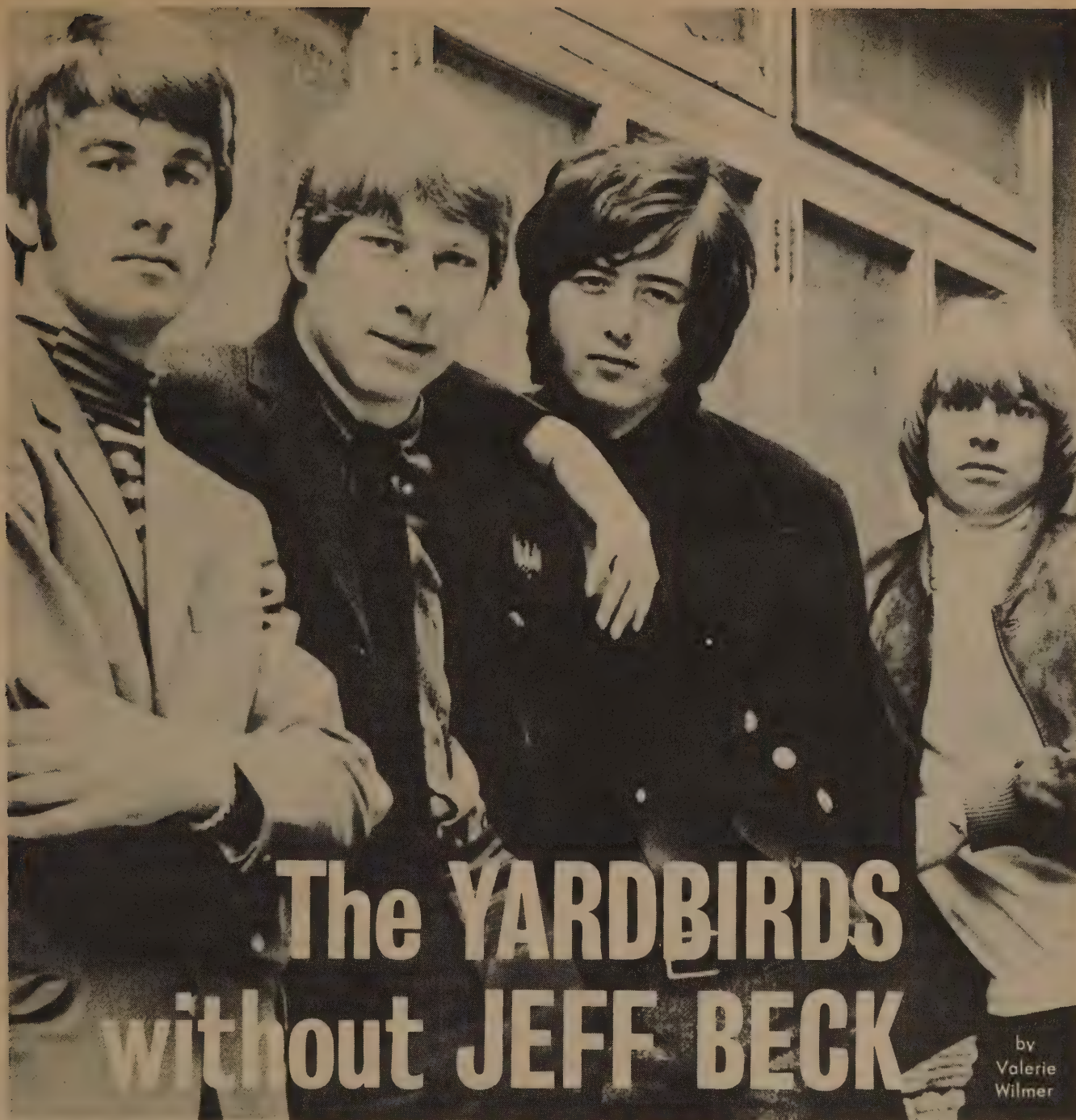
We've been getting together when we could, but time has been very limited so far. We've had a few hotel room rehearsals where we just sit down together and played.

What would you like to be doing five or ten years from now?

I'm interested in songwriting, naturally, but I want to give this a try and see how it works out.

After we take a few pictures of Freddy, he and Mark leave for their shopping trip. The girls in the hallway rush up to Mark, requesting autographs, snapping pictures with flashbulbs that don't seem to work and firing word-association quizzes at him. "Money", they ask. "Security", replies Mark. Freddy stays in the background, enjoying anonymity while he can.

Outside the hotel, the two Raiders step into their waiting limousine. The hostile Rolling Stones fans, if they ever existed, are nowhere in sight. Ah well, it's just another day in the life of a pop star, a life that, for Freddy Weller, has just begun. □



Time was when every pop combo sought an elusive hit record and once they'd found it, rode the bandwagon for as long as possible on the strength of their chart success. Ambition and creativity were at an all-time low when the Beatles, Stones and Beach Boys came bounding enthusiastically along, setting the highest standards and putting groups everywhere on their toes. Today, if you want to keep up with those key names who, like it or not, are still setting the pace, you've got to give more than a little thought to your music and keep from spitting in the eye of progress.

Mention "thought" in terms of pop music and the name of the Yardbirds is immediately out front. This highly intelligent and versatile British group have never allowed their enthusiasm to wane either, and this factor is so often the key to a group's success.

But another factor in their progress has been somewhat unintentional. The constantly changing personnel in the lead guitar

department has tended to alter their sound from day to day also. The original lead came from Eric Clapton and when he left the group the fans started wailing, "They'll never be the same." They were right, the Yardbirds were not the same; they were better. Along came the mournful Jeff Beck, stepping neatly into Clapton's shoes and offering his own angle on what he dubbed "Rhythm 'n' Yardbirds."

When Jeff quit in turn, shortly after the departure of bassman Paul Samwell-Smith, the explosion lasted until along came the lean, good-looking 22-year-old named Jimmy Page. Now it's all stations "go" once more.

If they handed out medals for mileage put in during the course of carving a career, the three surviving original Yardbirds would have more decorations than General Whipsnade. The past few months have seen them covering the European circuit, trotting around Australia and New Zealand and bouncing back and forth across the Atlantic like the proverbial shuttle-

cock. One of Jeff Beck's reasons for leaving the group was the strenuous travel schedule, but thus far the others have survived. "How do you manage?" I asked drummer Jim McCarty when we all got together in his flat the other week.

"I think it's because we make a point of trying to see interesting things and meet new people," he said. "En route to Australia we stopped off for a one-nighter in Singapore and this was the first time we'd had a chance to catch a glimpse of the Eastern world. It was really fascinating and we were lucky to be invited to dinner by an Indian family and that was a new experience again.

"One of the main things to remember is not to let things get you down too much. You have to remember to have the occasional laugh!"

Jimmy Page stretched out on the floor in front of a huge saddle collected by McCarty on a California horse-ride. He yawned before adding, "You don't have much time to relax on tour when you're doing two shows a night, so you just sleep when there's nothing happening. Jim says it's good to meet people and it is, but sometimes it's a little difficult to get to know them because they spend an hour asking you the same old questions! You end up feeling like you're giving an interview!"

When their latest recording, "Little Games," was released in Britain at the end of March, the Yardbirds stayed in the country to publicize it. As bassist Chris Dreja explained, "It's fatal not to publicize discs. The Beatles are the only people who can get away without doing this. Even the Stones have suffered quite a bit from being out of the public eye. It's even dicey for the 'untouchables,' you see!"

Chris went on to say that never in his entire Yardbirds career has he felt as happy as he does today and the others agreed, Jimmy adding the rider, "up to a point." One of the main reasons for the group's feeling of contentment has been their success in America where they have the deepest admiration for the music business. "There's a lot happening in America as far as new forms of music are concerned," explained Chris. "We've learnt a lot from our visits there."

Jim agreed. "America is in front musically speaking. There's much more enthusiasm there for everything and here the scene is boring. People in America have more advanced ideas, more facilities, better studios and the people are interested in listening."

"Right," added Jimmy. "People here don't listen to new things because we're ruled by 'pirate' radio. The DJs have dull taste and so everything seems the same. In America they tend to play more variety of sounds on the radio but over here you'd never know what was released from week to week. New things are released but you never hear them. The DJs prefer to play it safe."

The guitarist seized the opportunity to clear up a matter on which he was recently misquoted in America. "I said that I thought the majority of adults in the States were narrow-minded in their attitudes of dress, speech, etc., and that the youth were freer and more forward-looking. It came out that I thought everyone was backward! I hate being misquoted."

For the moment the Yardbirds are playing around with arrangements in the recording studio and starting to use taped sound effects during their act. "The tapes will be switched on and timed," said Jimmy, "So that you'll have a train going across the stage in the middle of a song or suddenly Hitler will

appear. It's not like John Cage's thing; this is completely our idea. We try to think widely and incorporate as many things into our music as we can."

The new enthusiasm of the group is particularly evident where Keith Relf is concerned. Normally a moody kind of character, the 23-year-old singer admitted that there was a time when he suddenly became tired of being a Yardbird. "Now it's boiled down to a nice pace and it gives me a chance for other interests," he told me. Those interests include song-writing and a recent venture into the lucrative field of TV jingle writing. "But," he added, "I still get the biggest kicks out of performing on stage.

"One thing we got from going to Australia was the fresh attitude of the kids out there. It was so refreshing - just like it used to be in England two and a half years ago. I think England had a surfeit of good things and as usually happens, bad follows good, and so a whole lot of bad things have followed in its wake. The whole thing became glutted and the generation of people who grew up with us have grown out of pop music. Naturally their younger brothers and sisters associate us with an older generation and they're the ones who're buying the records now. They're looking for something new that they've discovered themselves. It's understandable."

The Yardbirds, like every group that has been going for some time, are always considering their future. Jimmy feels that he will be able to continue as a Yardbird "for as long as people want us," while Chris, at 21 the youngest in the combo, can foresee another five years if he can stand up to the travelling.

Keith and Jim were inclined to be more cagey. "It's a dodgy thing to talk about the future," admitted Keith. "We can and will go for a year definitely, but it could go on for another two or three. After it has all finished, though, I have no interest in being a solo act or anything like that; I'd like to be behind the scenes. Being in the business has taught me a lot and so I'm sort of itching to get my hands on it!"

Chris and Jim, whose main concession to future security lies in their joint ownership of three grocery stores, have already had a dabble in the field of record production also. On their last visit to America they produced some sides by a Dallas singer named Scotty McKay and are hopeful for the success of this project.

But for Jimmy Page, the finish of the Yardbirds would only come about because "there would no longer be a market for that sort of music. Consequently I'd stop playing and go back to painting. That's all I can do apart from music."

The guitarist also admitted, however, that he has a book of poetry under way. "It will be published sometime, possibly. I've had the chance before but since I've lost half of it, I have to start building up the collection again!" He smiled. "They are serious poems which I did at art school - some actually rhyme, a rare thing these days!"

It is interesting to note that the Yardbirds are also inclined towards the graphic arts, and Chris, in particular, is very involved in photography. He hopes to eventually make a living with his camera and mentioned how pleased the group is when their music attracts what he called, "art-minded people." He went on, "We seem to be taken seriously this way, especially in America where people write us poems describing what our music does for them, and so on. And this suits us fine because we don't want to be just four people playing pop - we want to say something." □

THE NEW BRITISH INVASION

Two years ago, when scores of long-haired English groups were monopolizing the record charts and were touring all over America, everyone said it was a fad and it would die soon. Well, the situation has leveled off but the British boom never collapsed entirely.

The good musicians like the Beatles, Stones, Yardbirds, Animals, Donovan, Hollies and a few others became firmly established transatlantic stars. Every few months a new British group would appear and some of them, like the Spencer Davis Group, showed strong potential for being more than a passing fancy.

In the last few weeks, several British artists have made an impact on American audiences and we believe that these most recent arrivals include some of the most talented people on the pop scene today.

In the following articles we give you the Who, who have been one of England's top groups for years and are finally making it over here; the Bee Gees, who many people consider the hottest singers-songwriters since the Beatles; Engelbert Humperdinck, a country-western solo singer; and the Cream, a group of musician's musicians.



INVASION.....THE NEW BRITISH INVASION

ENGELBERT HUMPERDINCK



"What's in a name?" wrote William Shakespeare. He obviously hadn't heard of Engelbert Humperdinck! But then, how could he have? Engelbert is essentially a product of the Twentieth Century, with voice to match!

Engelbert Humperdinck was born Gerry Dorsey on May 3, 1936 in Madras, India where he spent his first six years. His parents then decided to return to England, making a home for themselves and their ten children in Leicester.

It soon became evident that young Gerry was to be the musical member of the family, and throughout his childhood he sang and played a variety of instruments, including the saxophone, guitar and kazoo.

On leaving school he became an apprentice engineer, but this vocation was rather short-lived as the urge to make music his life proved too strong. Armed with a little money, which he won in a talent show, Gerry set off for London to begin a show business career in earnest.

Unfortunately, things did not pan out quite as the six-foot, two-inch tall, green-eyed young singer had hoped. The going was tough, the streets weren't paved with gold, and without that all-important hit record, Gerry found himself, over the years, beginning to lose heart.

He gradually gained a reputation as a cabaret singer, TV master-of-ceremonies and songwriter. His recording of "Dommage, Dommage" was a hit in Holland and Belgium.

Then, just as Gerry Dorsey was about to make it big, he was struck by an illness that kept him off the scene for more than a year.

Gerry's comeback began when he sang "Stay," a song he had written, to his friend Gordon Mills, Tom Jones' manager. Gordon loved the number and immediately arranged for Gerry to record it. Gordon also arranged to manage Gerry and he decided that a new career called for a new name.

Although Engelbert Humperdinck sounds like the result of spilling a bowl of alphabet soup across a scrabble board, the name was actually taken from a classical music composer who lived from 1854 to 1921.

Decca Records, Ltd. signed up the latter-day Engelbert in June of '66. "Stay" was his first hit. Decca chose him to represent them at the famous International Song Festival at Knokke-Le-Zoute, in Belgium.

Engelbert is married, has two children, "Release Me" was his first hit in America on Parrot Records, and he's coming over here this summer — so watch out. □

RECORD



Photos by Don Paulsen

"What have you heard lately?" is a question musicians frequently ask each other when they meet. Recently, several artists have been gaining a respected, word-of-mouth reputation among the people in the music business. The Doors, the Who, Cat Stevens, Jimi Hendrix and several others are being talked about by their fellow musicians.

A new group from England, The Cream, are among the most recent crop of musician's musicians.

The Cream is composed of Ginger Baker, Jack Bruce, and Eric Clapton — all musical giants in the English pop field.

Ginger Baker (drums-vocals) is undoubtedly one of the greatest drummers in Europe today. He has played or recorded with most "name" groups and for three years was the driving force behind the Graham Bond Organization. His unique rhythmic patterns and remarkable technique make him Britain's most outstanding drummer.

STON.....THE NEW BRITISH INVASION

ING with the CREAM



Jack Bruce (bass guitar-harmonica-vocals) was featured bassist-vocalist with Manfred Mann, and previously played with Graham Bond and John Mayall. Jack is a fiery musician of great feeling and the sounds he produces from his six-string bass and harmonica are quite revolutionary.

Eric Clapton (guitar-vocals) epitomizes all that is "blues." From far shores he is hailed as brilliant, and he is truly a great guitarist and personality. Originally a rustic, Eric pursued his musical ideals and became a figurehead with the Yardbirds and John Mayall.

Recently, the Cream made their American debut on a 10-day Murray the K show and afterwards spent a few days in the studios of Atlantic Records recording some sides for the company's Atco label.

The Cream are thorough pros and they completed all the necessary music with a minimum of takes.

When it was over, Ginger Baker said, "I wish I could live here. I've never enjoyed a recording session more." □



PTISH INVASION.....THE NEW BRITISH INVA

WILL THE BEE GEES BE ANOTHER BEATLES?



In an unprecedented, history-making deal, Atco Records signed a \$250,000 long-term arrangement for exclusive U.S. distribution of recordings by the hot new English group, the Bee Gees. This is undoubtedly the biggest deal ever made by any U.S. label for a new British group. Beatle manager Brian Epstein has a financial interest in the group.

The Bee Gees are one of the hottest acts to break in England since the Beatles four years ago. Their first record, "New York Mining Disaster - 1941," released a short time ago, became a smash hit within a few days after release. Atco rush-released the record in America. It sounds very much like the Beatles.

For the past three years the Bee Gees have been the No. 1 recording act in Australia. They have had a series of No. 1 records in Australia, and have won a large number of awards as performers, record sellers and acts in the entertainment business. Barry, Robin and Maurice Gibbs, three of the four Bee Gees, have been performing together for almost ten years, having started together in 1958 when their average age was under ten. Drummer Colin Petersen, who made the act a foursome in Britain in February, has had considerable experience as a movie actor as well as a musician.

In 1960, the Bee Gees starred in their own weekly 30-minute TV series screened from Brisbane, Australia.

But by the time they landed that particular contract, the Bee Gees had already put behind them three years of experience and achievement. The Bee Gees began in 1956 as a three-man amateur group in their Manchester, England hometown. Their first public appearance was at a local Gaumont British Theatre where they entertained a Saturday morning audience of youngsters their own age with their vocal act.

The Gibb family left Manchester in 1958, emigrating to Australia. It was during the following eight years in Brisbane and Sydney that the Bee Gees built themselves into a headline-making group, winning a remarkable succession of trophies, awards and Number One record hits to become one of Australia's top pop units.

Within months of the Gibb family's arrival in Down-Under territory, the Bee Gees had notched up their first radio broadcast - on Brisbane's Station 4KQ in a show called "Talent Guest." In March 1960 came their TV debut via Brisbane's ABC channel, and before the year was out the Bee Gees had been given their own series of regular weekly programs.

"We started our recording career a little late," observes Barry, tongue planted somewhere in his youthful cheek. In fact, Barry was only fourteen years old and the twins were just twelve when Festival Records released the first

Bee Gees single in January 1963. The top-deck title was an original Gibb brothers' composition called, "Three Kisses Of Love." They made top 20 impact with this single and followed it up with an impressive string of further self-penned singles, including "Timber" (1963), "Peace Of Mind" and "Claus-trophobia" (1964).

Then in 1965 and 1966 came a hat-trick series of chart smashers which took them to the pop peak. They were Number One with "Wine And Women," "I Was A Lover And A Leader Of Men" and "Spicks and Specks." These best-selling records helped the Bee Gees win awards for the best composition of the year (twice running in 1965 and 1966). And they were handed the National Cue Award as Australia's Best Group Of The Year for 1966.

The Bee Gees quit Australia to return to Britain early in February 1967. When they left Sydney, "Spicks and Specks" was still riding high as Number One on Australia's national charts.

The Bee Gees' fame had preceded them to Britain. Within three weeks of their return to their native land, on February 24, 1967, Robert Stigwood, joint managing director of NEMS, signed the Bee Gees to a five-year management contract.

That was a momentous day for the Bee Gees, for on that same day the group became a foursome. The new member was Colin Petersen; an Australian who

met the Bee Gees in London shortly after their return to Britain and within a couple of weeks had agreed to become the group's drummer. Petersen, like the Bee Gees, has also had extensive show business experience. At the age of nine he made his screen debut as "Smiley" in the film of the same name. Further movie appearances followed - two years later he was "The Scamp" and in 1960 he co-starred with Max Bygraves in "A Cry From The Streets."

Soon after the Bee Gees signed with Robert Stigwood and became a four-some, they started a lengthy series of recording sessions in London. From the marathon series of all-night sessions came the first Bee Gees records produced in Britain, including their first Atco single, "New York Mining Disaster-1941," and their first LP album.

Says Robin: "We write about everything and anything. Day-to-day events, personal experiences, something we've heard on the news or read about in the papers. Sometimes we write a song based on our own thoughts. We used to write individually but today each new number is a collaboration job - a Bee Gees' composition with all of us adding something to the finished effort. How many songs have we written? I'm being quite serious when I say it must be something around a hundred."

Adds Maurice: "Obviously new songs don't just come out of the air. They take time. So composing has to be an occupation and a hobby. What free time we get is used up working on new material - that's the way we like it. We don't think of songwriting as a task, a job or work. It's good fun. It's all worthwhile when a song gets to its final stage - when it's there on a demonstration disc so that we can all listen to it and decide about a recording arrangement."

And Barry puts in the point that the Bee Gees don't intend to restrict their writing to material intended for the group's own use: "So far everything we've done has been with a Bee Gees record in mind, I suppose, but now, since we got back home to Britain, we're looking for a wider market. Already a lot of other acts - important solo artists and groups - have shown interest in using our material."

Will the Bee Gees be a smash success in this country? It's up to you. □



By Keith Altham

"At the Press reception, I walked around in an electric jacket with flashing light bulbs which proved to be something of an anti-climax because a girl had appeared on TV recently with a dress on the same principle. Reporters kept asking me where I had got my copy from and I said, 'It's psychedelic and it cost \$200 and it's supposed to blow yer mind!'"

"We were to have an Ed Sullivan TV show but the news readers were out on strike and as artists we were expected to support their action - so no show."

"Once in the theatre for the Murray the K show you are virtually trapped for the day and the show goes on continuously with artists appearing one after the other on a conveyor belt system."

"Originally we were supposed to do four numbers but we complained and

That well-known demolition squad - the Who - recently returned from nine "smashing" days on a Murray the K "endurance test" at the New York RKO Radio Theatre (other non-combatants included Wilson Pickett, Mitch Ryder and the Cream) where they contrived to destroy everything on stage to the tunes of "My Generation" and "I Can't Explain."

Now that some of the dust and debris have settled, I talked to bombardier Pete Townshend who issued a full report on the damage and revealed news of their next record "Pictures Of Lily."

"We worked hard on 'propaganda' for the first three days and I had two stock quotes which everyone wrote down," said Pete.

"They were 'we want to leave a wound' and 'we won't let our music stand in the way of our visual act!'"



THE NEW BRITISH INVASION.....THE NE



said it was impossible to put the act over with only four numbers, so they cut it to two!

"Someone had to cut their act because the show was running over, so we volunteered.

"Murray the K's wife was on the program. She appeared about ten times in a fashion spot with teeny bopper girl models - Jackie the K and her fabulous fashion show.

"The most presentable of the models was a girl called 'Joy Bang,' who took a liking to Keith which I think was mutual until she said, 'You must meet my husband, Paul Bang!'

"We really worked the destruction bit to a fine art in our spot. I developed a great thing where I hit myself on the head with my guitar which had absolutely no visual impact but made me see stars and I thought - 'That's nice!'

"At one time I noticed Keith throwing

his big bass drum at me with the spike protruding and Roger hurling the stand-mike at me from another direction.

"I made myself very thin and the mike shattered to pieces in front of me while the spike from the drum ripped my shirt down the back. The stage hands got tired of sweeping up the equipment and went on strike.

"Most of the things we broke had to be repaired by us afterwards for the next house - I discovered Fender guitars are very strong and cheap out in the U.S.

"We shared a dressing room with a group called the 'Hardly Moving Players' who did satirical sketches and were nice people. Below us the Cream and the Blues Magoos played whining guitars all afternoon until Pete and Keith retaliated for about three hours by going through the entire Shadows' repertoire.

"Occasionally we went outside and allowed ourselves to be torn apart and sign autographs which wasn't so bad because the kids give it back to you by storming the stage during the act.

"The only club I liked was one called The Scene where a man called Tiny Tim plays ukulele and sings, 'He's Got The Whole World In His Hands,' and when anyone applauds, he whoops like a Red Indian.

"I'm trying to get him signed up with our recording company!"

A few words on the new single.

"I submitted three songs and 'Pictures Of Lily' was the most obvious hit. It's all about a boy who can't sleep at night, so his dad gives him some dirty pictures to look at.

"Then he falls in love with the girl in the pictures, which is too bad because she is dead."

Follow that! □

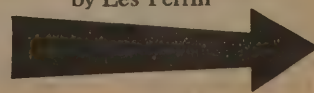
VASION.....THE NEW BRITISH INVASION

ROLLING STONES



behind the Iron Curtain

by Les Perrin





Behind the Iron Curtain the Rolling Stones have triggered off something Western politics could never incite — riots! Outside the Palace of Culture in Warsaw I witnessed ten thousand fan-crazy Polish teenagers locked out. Others were marching in bodies of two thousand chanting, “Why can’t we see the Stones?”...and then spelling out the group’s name led by a cheer leader who was carried on a trestle and could easily have stepped out of an American college football team’s supporters’ club!

The square outside the Sala Kongresowej, the magnificent concert hall housed in the Russian-built-subscribed-and-presented Palace of Culture, suddenly erupted. The square, lined with literally hundreds of police, became a battleground.

During the matinee show at five o’clock, the police made baton charges at students protesting that the distribution of seats had been “fiddled.” The youngsters told me that tickets for the 2,741-seater hall had never been put in the box office for general sale, but had been sold through ministries, party officials and factories to “selected” audiences.

The reason for this? So that the seated audience would comply with an official request to “behave culturally.”

But inside the Palace of Culture, derisively dubbed “The Christmas Cake” because of its tier-like architecture, enthusiastic fans went crazy and ran amok in the aisles and corridors like at any other theatre full of teenagers. But, unlike a Western hall, the auditorium was also packed with 150 police officers!

Mick Jagger drove the audience into a frenzy with “Satisfaction.” They clapped in rhythm, jumped, waved coats and jumpers above their heads, cried tears of emotion — and shouted, shouted, shouted. And they were intrigued by the sitar played by Brian Jones, an instrument they hadn’t heard or seen previously.

Came the eight o’clock show and the unrest in the square outside had reached fever peak. Two or three thousand teen-



agers charged the massive iron gates trying to get into the hall.

I saw the authorities order two large armoured cars into position, backed by a brace of water cannons to hose-pipe the marchers. A company of steelhelmeted soldiers with submachine guns and guard dogs added force.

Then the battle commenced. The police and troops shot tear gas shells into the crowd. The spirited teenagers replied with stones and bottles. Some twenty or thirty youngsters were arrested.

Frankly, I have never seen sights like this. The resistance to the authorities was more surprising because of where it was happening.

What was the Stones' reply to the locking-out of the average fans? They had one hundred EPs and singles specially flown in from London -- and distributed them in the square to those who were locked outside.

The Official Polish News Agency report after the concert did not mention one word about the riots. It did, however, offer the following comment: "One of the famous modern music big teams, The Rolling Stones, gave two concerts in Warsaw.

"The young English artists performed their best things and the audience, consisting of mainly young people, received the performance with an enthusiasm which was too noisy, too loud.

"More than two hundred tickets were confiscated. Inventful ones had forged them, selling the tickets later with an enormous profit." So ended the official communique Poles read.

Genuine tickets were fetching ten pounds each on the black-market!

(Sorry we don't have any pictures of the concert or the riots, but you know how the Communists feel about public uprisings and stuff like that. Anyway, we hope you enjoy seeing these recent portraits of the Stones.) □

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BAJA MARIMBA BAND—Heads Up! LP 123, SP 4123
THE SANDPIPERs LP 125, SP 4125

ABC

RAY CHARLES Invites You to Listen; ABC 595, ABCS 595
THE IMPRESSIONS—The Fabulous Impressions; ABC 606, ABCS 606
JAMIE & THE J. SILVIA SINGERS—Encore; ABC 592, ABCS 592
THE YOUNG AMERICANS—While We're Young; ABC 586, ABCS 586

ANGEL

FRANCK: SYMPHONY IN D MINOR—New Philharmonia Orch. (Klemperer); 36416, S 36416
HAYDN: MASS IN TIME OF WAR—Various Artists/English Chamber Orch. (Willcocks); 36417, S 36417
HOLST: THE PLANETS—Ambrosian Singers/New Philharmonia Orch. (Boult); 36420, S 36420
POULENC: THE MODEL ANIMALS—Paris Conservatoire Orch. (Pretre); 36421, S 36421
ELIZABETH SCHWARZKOPF/GERALD MOORE—An Elizabeth Schwarzkopf Song Book; 36345, S 36345

ARHOOLIE

CLIFTON CHENIER—Bon Ton Roulet!; F 1031
JESSE FULLER—Frisco Bound; R 2009
BIG MAMA THORNTON, Vol. 2; F 1032

ATCO

SONNY & CHER—Good Times (Soundtrack); 33 214, SD 33 214
ARTHUR CONLEY—Sweet Soul Music; 33 215, SD 33 215

ATLANTIC

BOBBY DARIN—Inside Out; 8142, SD 8142
SERGIO MENDES—The Best of Brazil; 1480, SD 1480
VARIOUS ARTISTS—Beach Beat; 8140
FREDDIE HUBBARD—Backlash; 1477, SD 1477
HERBIE MANN/TAMIKO JONES—A Mann and A Woman; 8141, SD 8141

BACKBEAT

O. V. WRIGHT—8 Men and 4 Women; LP 66

BLUE NOTE

VARIOUS ARTISTS—Blue Note Gems of Jazz; BLP 2001, BST 82001

BLUES CLASSICS

MEMPHIS MINNIE, Vol. 2; BC 13

BLUESWAY

JIMMY RUSHING—Everyday I Have the Blues; BL 6005, BLS 6005
EDDIE "CLEANHEAD" VINSON—Cherry; Red; BL 6007, BLS 6007

BRUNSWICK

GENE CHANDLER—The Girl Don't Care; BL 54124, BL 754124

CAMEO

TERRY KNIGHT & THE PACK—Reflections; C 2007, SC 2007

CAPITOL

CANNONBALL ADDERLEY QUINTET—Why Am I Treated So Bad?; T 2617, ST 2617
SENATOR EVERETT M. DIRKSEN—Man Is Not Alone; T 2754, ST 2754
RAY ANTHONY—Today's Trumpet; T 2750, ST 2750
THE LETTERMEN—Spring; T 2711, ST 2711
AL MARTINO—Daddy's Little Girl; T 2733, ST 2733
LOU RAWLS—Too Much!; T 2713, ST 2713

COLGEMS

THE MONKEES—Headquarters; COM 103, COS 103

COLUMBIA

LOUIS ARMSTRONG'S Greatest Hits; CL 2638, CS 9438
BUDDY CLARK'S Greatest Hits; CL 2634, CS 9434
HARRY JAMES' Greatest Hits; CL 2630, CS 9430
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BILLY HOLIDAY'S Greatest Hits; CL 2666
The World of CHARLES IVES—Philadelphia Orch. (Ormandy)/American Symphony (Stokowski)/N. Y. Philharmonic (Bernstein); ML 6415, MS 7015
RAY PRICE—Danny Boy; CL 2677, CS 9477
PAUL REVERE & THE RAIDERS Greatest Hits; KCL 2662, KCS 9462
ANDY WILLIAMS—Born Free; CL 2680, CS 9480
THE BUCKINGHAMS—Time & Charges; CL 2669, CS 9469

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THE WHO—Happy Jack; DL 4892, DL 74892

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JACK ELLIOTT—Talkin'—Woody Guthrie; DL 801
ROSCOE MITCHELL SEXTET—Sound; DL 408, DS 9408

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BRENDA & THE TABULATIONS—Dry Your Eyes; LPM 2000, LPS 2000

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LUIZ BONFA—Guitar; DLP 3804, DLP 25804
FRANKIE CARLE—Somewhere My Love; DLP 3802, DLP 25802
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EPIC

THE TREMELOES—Here Comes My Baby; LN 24310, BN 26310

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FONTANA

REG GUEST SYNDICATE—Underworld; MGF 27565, SRF 67565
GLORIA LYNN—Gloria; MGF 27561, SRF 67561
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CASINOS—Then You Can Tell Me Goodbye; FLPM 1019, FLPS 1019

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KING

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ELVIS PRESLEY—Double Trouble; LPM 3787, LSP 3787

RCA VINTAGE

TOMMY LADNIER & ORCH.—The Panassie Sessions; LPV 542
DUKE ELLINGTON & HIS ORCH.—Johnny Come Lately; LPV 541

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ROGER MILLER—Walkin' in the Sunshine; MGS 27092, SRS 67092

SOUL CITY

THE 5TH DIMENSION—Up, Up and Away; SCM 91000, SCS 92000
VARIOUS ARTISTS—Ladies Ride The Gospel Train; SBLP 206

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The Best of OSCAR BRAND; 2053, S 2053
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JIMMY McGRUFF Live Where the Action's At!; VP 13515, VPS 16515

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JAMESON—Color Him In; V 5015, V6-5015

VERVE FOLKWAYS

THE JAMES COTTON BLUES BAND; FT 3023, FTS 3023
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ODETTA; FT 3014, FTS 3014

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WORLD PACIFIC

WALTER WANDERLY—Quarteto Bossamba; WP 1866, WPS 21866

WORDS TO YOUR FAVORITE HITS

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•SUNDAY WILL NEVER BE THE SAME

(As recorded by Spanky & Our Gang/
Mercury)

GENE PISTILLI
TERRY CASHMAN

I remember Sunday morning
I would meet her at the park
We'd walk together hand in hand
Till it was almost dark.

Now I wake up Sunday morning
Walk across the way to find
Nobody waiting for me
Sunday's just another day.

Sunday will never be the same
I've lost my Sunday song
She'll not be back again.

Sunday afternoon's that made me feel
so warm inside
Have turned as cold and grey as ashes
As I feel the embers die.

Sunday will never be the same
I've lost my Sunday song
She'll not be back again.

I remember children
Feeding flocks of pigeons
I remember sunshine and you were mine
No longer can I walk these paths
For they have changed
I must be on, the sun is gone
And I think it's gonna rain.

Sun will never be the same
I've lost my Sunday song
She'll not be back again.

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•DING DONG THE WITCH IS DEAD

H. ARLEN
E.Y. HARBUR

(As recorded by the 5th Estate/
Jubilee)

Ding dong the witch is dead
Witch old witch
The wicked witch
Ding dong the wicked witch is dead
Hi ho da darrio
Sing it high and sing it low
Ding dong the wicked witch is dead.

She's gone to where the goblins go
below, below, below, below
Yo ho let's open up and sing
And ring them bells
Ding dong the witch is dead
Witch old witch
The wicked witch
Ding dong the wicked witch is dead.

She's gone to where the goblins go
below, below, below, below
Yo ho let's open up and sing
And ring them bells
Ding dong the witch is dead
Witch old witch
The wicked witch
Ding dong the wicked witch is dead
Hi ho da darrio
Sing it high and sing it low
Ding dong the wicked witch is dead.

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•A LITTLE BIT OF SOUL

(As recorded by the Music Explosion/
Laurie)

CARTER LEWIS

Now when you're feelin' low and the fish
won't bite
You need a little bit of soul to put you
right
You gotta make like you wanna kneel
and pray
And then a little bit of soul will come
your way.

Now when you're girl has gone and you're
broke in two
You need a little bit of soul to see you
through
And when you raise the roof with your
rock and roll
You'll get a lot more kicks with a little
bit of soul.

And if your party falls
'Cos there's nobody groovin'
A little bit of soul and it really starts
movin', yeah.

When you're in a mess and you feel like
cryin'
Just remember this little song of mine
And as you walk through life tryin' to
reach your goal
Remember what I say about a little bit
of soul
A little bit of soul, a little bit of soul

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PARADE OF SONG HITS

•SOMEDAY

(As recorded by Moby Grape/
Columbia)

JERRY MILLER
DON STEVENSON
SKIP SPENCE

Someday, tomorrow will come
Though I'm not afraid of today
That's for sure.

You laughed at me
For the last time
You've got to understand
It just wasn't in the plan.

To me, your life has ended
When I said goodbye to you
Oh, you laughed at me
For the last time
Now there's nothing left
Tired of playing games.

Your mind is lost
In a world that wasn't made for you
Though I feel the same way, too
I've still got some things to do.

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BOB MOSLEY

•SITTING BY THE WINDOW

(As recorded by Moby Grape/
Columbia)

PETER LEWIS

I was sitting by the window
Watching for the rain
The reflection of your picture
Against my window pane.

But just the same
I'm playing my game
And I guess you're playing it, too
Go ahead and play it on through.

Te times we had together
Were sunny every day
Now it's cloudy every morning
And it stays that way all day.

But just the same
I'm playing my game
And I guess you're playing it, too.
Go ahead and play it on through.

I was sitting by the window
Watching for the rain
I thought you were beside me
Just like before the rain.

But just the same
I'm playing my game
And I guess you're playing it, too
Go ahead and play it on through.

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SKIP SPENCE



DON STEVENSON



PETER LEWIS

•HEY GRANDMA

(As recorded by Moby Grape/
Columbia)

JERRY MILLER
DON STEVENSON

Hey Grandma, you're so young
Your old man is just a boy
Been a long time this time
Pow, pow, pow.

Been a long time this time
Pow, pow, pow
Been a long time this time 'round
This time 'round
Everything is upside down
Upside down
Sure looking good
You're looking so good
It's sure looking good.

S.F. freak scene
Is on my mind
Fillmore Slim
Just a'wasting time
Well, I got high this time
Pow, pow, pow
Well, I got high this time
Pow, pow, pow
Well, I got high this time 'round
This time 'round
Everything is upside down
Upside down
Sure looking good
You're looking so good
It's sure looking good.

A good musing makes you feel so fine
A good musing with Elderberry wine
Hey Grandma, hey Grandma, hey
Grandma.

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•CHANGES

(As recorded by Moby Grape/
Columbia)

JERRY MILLER
DON STEVENSON
Changes, changes
Changes, changes
I'm sure the cure is not there
Anywhere to be found.

Changes, changes
Changes, changes
Rearranging things
To bring me down.

People fill the air
Everywhere
With their changes.

Every day, every way
I've found
I try to sympathize
With their problems
But my changing self
Won't keep up with nobody else.

Here today, gone away
Friends we knew
Places, too
Alright now
Everybody changes.

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JERRY MILLER

•8:05

(As recorded by Moby Grape/
Columbia)

JERRY MILLER
DON STEVENSON

8:05, I guess you're leavin' soon
I can't go on without you
It's useless to try.

To love you is so good
To keep you would be so wonderful
Here is my heart that I live
It's all that I have.

Please change your mind
Before my sunshine is gone
Do you think you could try
Do you think you could try
Do you think you could try.

(Please) understand how I feel
Until I can prove it to you
Don't fill my world with rain
You know your tears
Would only bring pain in my heart.

8:05. I guess you're leavin'
Goodbye.

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WORDS TO YOUR FAVORITE HITS

•WINDY

(As recorded by The Association/
Warner Bros.)

RUTH HANN FRIEDMAN

Who's peeking out from under the stairway
Calling a name that's lighter than air
Who's bending down to give me a rainbow
Everyone knows it's Windy.

Who's tripping down the streets of the city
Smiling at everybody she sees
Who's reaching out to capture a moment
Everyone knows it's Windy.

And Windy has stormy eyes
That flash at the sound of lies
And Windy has wings to fly
Above the clouds, above the clouds.

And Windy has stormy eyes
That flash at the sound of lies
And Windy has wings to fly
Above the clouds, above the clouds.

Who's tripping down the streets of the city
Smiling at everybody she sees
Who's reaching out to capture a moment
Everyone knows it's Windy
(Repeat 4 times).

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•SOCIETY'S CHILD

(As recorded by Janis Ian/Verve
Folkways)

JANIS IAN

Come to my door, baby
Face is clean and shining black as night
My mother went to answer you know
That you look so fine
Now I could understand your tears and
your shame
She called you boy instead of your name
When she wouldn't let you inside
When she turned and said
But honey, he's not our kind
She says I can't see you anymore, baby
Can't see you anymore
No, I don't want to see you anymore,
baby.

Walk me down to school, baby
Everybody's acting deaf and blind
Until they turn and say
Why don't you stick to your own kind
My teachers all laugh, their smirking
stares cutting deep down in our affairs
Preachers of equality think they believe it
Then why won't they just let us be
They say I can't see you anymore, baby
Can't see you anymore
No, I don't want to see you anymore, baby.

One of these days I'm gonna stop my
listening
Gonna raise my head up high
One of these days I'm gonna raise up my
glistening wings and fly
But that day will have to wait for awhile
Baby I'm only society's child
When we're older things may change
But for now this is the way they must
remain
I say I can't see you anymore, baby
Can't see you anymore
No, I don't want to see you anymore,
baby.

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•SAN FRANCISCO

(As recorded by Scott MacKenzie/
Ode)

JOHN PHILLIPS

If you're going to San Francisco
Be sure to wear some flowers in your hair
If you're going to San Francisco
You're gonna meet some gentle people
there

For those who come to San Francisco
Summertime we'll be a-lovin' there
In the streets of San Francisco gentle
people with flowers in their hair.

All across the nation
Such a strange vibration
People in motion
It's a whole generation
With a new explanation
People in motion
People in motion.

For those who come to San Francisco
Be sure to wear some flowers in your hair
If you're going to San Francisco
Summertime we'll be a-lovin' there
If you're going to San Francisco
Summertime we'll be a-lovin' there.

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•MARY IN THE MORNING

(As recorded by Al Martino/Capitol)

**JOHN CYMBAL
MIKE LENDELL**

Nothing's quite as pretty as Mary in
the morning
When through a sleepy haze I see her
lying there
Soft as the rain that falls on summer
flowers
Warm as the sunlight shining on her
golden hair:

When I awake and see her there so close
beside me
I want to take her in my arms, the ache
is there so deep inside me
And nothing's quite as pretty as Mary
in the morning
Chasing a rainbow in her dreams so far
away
And when she turns to touch it
I kiss her face so softly
Then my Mary wakes to love another day.

And Mary's there in sunny days or
stormy weather
She doesn't care cause right or wrong
the love we share, we share together
And nothing's quite as pretty as Mary
in the evening
Kissed by the shades of night and
starlight on her hair
And as we walk I hold her close beside me
All our tomorrow's for a lifetime we will
share.

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•LIGHT MY FIRE

(As recorded by The Doors/Elektra)
THE DOORS

You know that it would be untrue
You know that I would be a liar
If I was to say to you
"Girl, we couldn't get much higher"

Come on baby, light my fire
Come on baby, light my fire
Try to set the night on fire.

The time to hesitate is through
The time to wallow in the mire
Try it for we can only lose
And our love becomes a funeral pyre.
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•LET'S LIVE FOR TODAY

(As recorded by the Grass Roots/
Dunhill)

**MICHAEL JULIEN
D. SHAPIRO
MOGOL**

When I think of all the worries that people
seem to find
And how they're in a hurry to complicate
their minds by chasing after money and
dreams that can't come true
I'm glad that we are different
We've better things to do
Let others plan the future
I'm busy loving you
One, two, three, four
Sha la la la la let's live for today
Sha la la la la let's live for today
Don't worry about tomorrow o-o-o
Sha la la la la let's live for today
Sha la la la la let's live for today.

We were never meant to worry the way
that people do
And I don't mean to hurry as long as I'm
with you
We'll take it nice and easy and use my
simple plan
You'll be my loving woman
I'll be your loving man
We'll get the most from living
Have pleasure while we can
One, two, three, four
Sha la la la la let's live for today
Sha la la la la let's live for today
Don't worry about tomorrow o-o-o
Sha la la la la let's live for today
Sha la la la la let's live for today.

Baby, oo oo baby
Please come close to me baby, baby so
close to me
I'm waiting here for you to give me some
love
Oh to give me some love
Oh baby, oh oh oh baby
Oh oh oh baby
Come on and give me some love
Sha la la la la let's live for today.

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York

PARADE OF SONG HITS

•SILENCE IS GOLDEN

(As recorded by The Tremeloes/Epic)

B. GAUDIO

B. CREWE

Oh don't it hurt deep inside
To see someone do something to her
Oh don't it pain to see someone cry
Oh especially when someone is her
Silence is golden, but my eyes still see
Silence is golden, golden
But my eyes still see.

Talking is cheap

People follow like sheep

Even though there is nowhere to go

How could she tell he deceived her so well

Pity she'll be the last one to know

Silence is golden, but my eyes still see

Silence is golden, golden

But my eyes still see.

How many times did she fall for his line
Should I tell her or should I keep cool
And if I try I know she'll say I lied
Mind your business don't hurt her you fool

Silence is golden, but my eyes still see

Silence is golden, golden

But my eyes still see

But my eyes still see

But my eyes still see.

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•PAY YOU BACK WITH INTEREST

(As recorded by the Hollies/Imperial)

ALLAN CLARKE

TONY HICKS

GRAHAM NASH

Too many people need me

I've got so much, so much to do

But when my travelin' is over

I'll pay you back with interest

I'll pay you back with interest.

It seems unfair to leave you and see
myself the way I do

But when my wanderin' is over

I'll pay you back with interest

I'll pay you back with interest

Most of my life I've been moving and
when I tire out

I'll come home to you

But until then I'll be away dear

I'll pay you back with interest

I'll pay you back with interest.

Too many people need me
I've got so much, so much to do
But when my travelin' is over
I'll pay you back with interest
I'll pay you back with interest.

How cold is my room without you there
beside me

We look at the same old moon

But you're not here beside me

I'll pay you back with interest

I'll pay you back with interest.

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West 57th Street, New York, New York.

•NEW YORK MINING DISASTER 1941

(As recorded by The Bee Gees/Atco)
B&R GIBB

In the event of something happening to
me

There is something I would like you all
to see

It's just a photograph of someone that I
knew

Have you seen my wife, Mr. Jones

Do you know what it's like on the outside

Don't go talking too loud you'll cause a
landslide, Mr. Jones.

I keep straining my ears to hear a sound
Maybe someone is digging underground

Or have they given up and all gone home
to bed

Thinking those who once existed must
be dead

Have you seen my wife, Mr. Jones

Do you know what it's like on the outside

Don't go talking too loud you'll cause a
landslide, Mr. Jones.

In the event of something happening to
me

There is something I would like you all
to see

It's just a photograph of someone that
I knew

Have you seen my wife, Mr. Jones

Do you know what it's like on the outside

Don't go talking too loud you'll cause
a landslide, Mr. Jones.

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•7 ROOMS OF GLOOM

(As recorded by The Four Tops/
Motown)

BRIAN HOLLAND

LAMONT DOZIER

EDDIE HOLLAND

I see a house, a house of stone

A lonely house

'Cause now you're gone

7 rooms that's all it is

7 rooms of gloom

I live with emptiness without your
tenderness.

You took the dreams I had for us

You turned my dreams into dust

I watch the phone that never rings

I watch the door that never brings

Brings you back into my life

Turn this darkness into light

I'm all alone in this house

Turn this house to a home

I need your touch to comfort me

Your tender, tender arms that once held
me

Without your love, your love inside

This house is just a place to run and hide

7 rooms that's all it is

7 rooms of gloom

Rooms of emptiness without your

•COME ON DOWN TO MY BOAT

(As recorded by Every Mothers' Son/
MGM)

FARRELL

GOLDSTEIN

She sits on a dock a'fishin' in the water,
uh huh

I don't know her name, she's the fisher-
man's daughter, uh huh

Come on down to my boat, baby

Come on down where we can play

Come on down to my boat, baby

Come on down we'll sail away.

She smiles so nice like she wants to come
with me, uh huh

But she's tied to the dock and she can't
get free

Come on down to my boat, baby

Come on down where we can play

Come on down to my boat, baby

Come on down we'll sail away.

Fish all day, sleep all night

Father never lets her out of his sight

Soon I'm gonna have to get my knife

And cut that rope, cut that rope

So we can go fishin' in my little red boat

Make you happy in my little red boat

Come on down to my boat, baby

Come on down where we can play

Come on down to my boat, baby

Come on down we'll sail away.

Come on down to my boat, baby

Come on down where we can play

Come on down to my boat, baby

Come on down where we can play.

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tenderness.

Don't make me live from day to day
Watching a clock that ticks away

another day

Another way, another reason for me to say

I need you here, here with me

I need you darling desperately

All alone in this house that's not a home

I miss your love I once had known

I miss your kiss that was my very own

Empty silence surrounding me

Lonely walls they stare at me

7 rooms that's all it is

7 rooms of gloom

I live with emptiness without your
tenderness.

All the windows are painted black

And wait right here till you come back

I'll keep waiting, waiting till your face
again I see

I'll keep waiting, waiting until you come
back to me

I'll keep waiting, waiting by a phone that
never rings

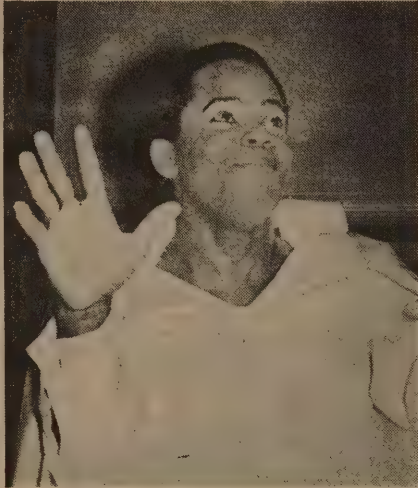
7 rooms filled with gloom

Just 7 rooms of gloom filled with emptiness
without your tenderness.

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WORDS TO YOUR FAVORITE HITS

•WOMAN LIKE THAT, YEAH



(As recorded by Joe Tex/Dial)
JOE TEX

Man give woman plenty of lovin'
Woman like that, yeah
Man give woman plenty of huggin'
Woman like that, yeah
And when man see woman cry
Man go to her and dry her eyes
Man show woman that he cares
And the woman's gonna be right there,
yeah
But if man cheat the woman wrong
Man duck around and woman be gone
Wow wow man be all alone, oh yeah.

Man tell woman she looks fine, oh shucks
Woman like that, yeah
Man take woman out sometime
Woman like that, yeah
Then when man has to go away
Man's woman won't go astray
Man can leave with a satisfied mind
That his woman's gonna toe the line,
line, line
But if man don't take woman out
He's gonna have a lot to worry about
Wow wow some other man will take her
out
Yes he will, oh yeah.

Man kiss woman sweet and slow
Woman like that, yeah
Man that makes woman's love grow,
shucks
Woman like that, yeah
And if you love her and let her know
You'd be surprised how far that goes
Man make woman feel secure
Woman will stick by him for sure, yeah
But man act like he don't care
It's for sure he won't get nowhere
Wow wow woman will leave him sitting
right there

O yes she will
Woman like that, yeah
Put your arms around her and hold her,
oh shucks
Woman like that yeah
Tell her she looks fine
Woman like that yeah.

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•SHAKE, RATTLE AND ROLL



(As recorded by Arthur Conley/Atco)
CHARLES E. CALHOUN

Get out of that bed and wash your face
and hands
You don't hear me
Get out of that bed and wash your face
and hands aw yeah
You better get in that kitchen and make
some noise with the pots and pans
Look here, I believe to my soul that you
were wearin' them nylon hose
Lord have mercy
I believe to my soul that you were wearin'
them nylon hose, oh yeah
You won't do right to save your natural
soul.
All you want to do is shake, rattle and
roll in the morning
Shake, rattle and roll in the evenin'
Shake, rattle and roll all night long
Shake, rattle and roll
You won't do right to save your natural
soul.

Let me tell you something honey
I'm like a one-eyed Jack peepin' in a sea
food store oh yeah
And I can look at you and tell you ain't
no child no more.

All you want to do is shake, rattle and
roll all night long
Shake, rattle and roll in the mornin'
Shake, rattle and roll all night long,
oh yeah
You won't do right to save your natural
soul, oh yeah.

Shake, rattle and roll baby
Shake, rattle and roll oh yeah
Shake, rattle and roll, what you wanna
do now
Shake, rattle and roll, what you wanna
do now
Shake, rattle and roll, everybody's
singing
Shake, rattle and roll ah one more time
Shake, rattle and roll, you gotta, gotta
do it
Shake, rattle and roll, what you wanna
do now
Shake, rattle and roll all night long
Shake, rattle and roll you gotta sing it
Shake, rattle and roll one more time
Shake, rattle and roll, everybody loves it.

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•YOU CAN'T STAND ALONE



(As recorded by Wilson Pickett/
Atlantic)
RUDY CLARK

One two, one two
Somebody broke your heart once before
yeah
Now you claim you don't want love
no more
Listen girl, hear what I say
How long do you think you can go on
this way
You know you can't stand alone
No matter how you fry
Got to have somebody
That law goes for you and I
Everybody needs somebody
What's it mean now
Everybody needs somebody
All of a sudden you can't stand alone.

Love brought you heartaches sometime,
so wrong, yeah
Don't let it turn your heart into stone
I love you baby this you can recognize
I see the spark of love deep in your eyes
You know you can't stand alone
No matter how you fry
Got to have somebody, that law goes for
you and I
Everybody needs somebody
What's to do now
Everybody needs somebody
All of a sudden you can't stand alone
Lord have mercy.

Love brought you misery
That may be true, yeah
But that is something we all go through
Lord, come put your hand in mine
Don't look back, let's fall in love baby
That's where it's at
You know you can't stand alone
No matter how you fry
Got to have somebody, that law goes
for you and I
Everybody needs somebody
I need you now
Everybody needs somebody
Got to have somebody
Everybody needs somebody
You got to have it
Everybody needs somebody
Everybody needs somebody, etc.
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PARADE OF SONG HITS

●C'MON MARIANNE

(As recorded by The Four Seasons/
Phillips)

**L. RUSSELL BROWN
RAYMOND BLOODWORTH**

Come on Marianne
Come on Marianne
Come on Marianne
Say you understand, my Marianne.

Oh, oh, oh, here I am
On my knees again
I'll do anything just to make it right
Say you'll understand, oh, I know you can
Come on Marianne.

Don't matter what the people say
It didn't happen that way
She was a passing fling and not a
permanent thing
Say you'll understand, oh, I know you can
Come on Marianne
Come on Marianne
Come on Marianne
Say you can understand, my Marianne.

Now your big brown eyes
Are all full of tears
From the bitterness of my cheatin' years
So I hang my head, wish that I was dead
Come on Marianne
Come on Marianne
Come on Marianne
Say you can understand, my Marianne.

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●THE TRACKS OF MY TEARS

(As recorded by Johnny Rivers/
Imperial)

**ROBINSON
MOORE
TARPLIN**

People say I'm the life of the party
'Cause I tell a joke or two
Although I may be laughing loud
and hardy
Deep inside I'm blue.

Take a good look at my face
You'll see my smile looks out of place
If you look closer
It's easy to trace the tracks of my tears.

I need you, need you, need you
If you see me with another girl
Acting like I'm having fun
Although she may be cute, she's just a
substitute
Girl, you're the only one
(Repeat chorus).

Outside I'm masquerading, inside my
hope is fading
I'm just a clown since you put me down
My smile is my make-up
I wear since my breakup with you
(Repeat chorus).

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●GRADUATION DAY

(As recorded by the Arbors/Date)

**N. SHERMAN
J. SHERMAN**

Graduation day, graduation day
Graduation day, graduation day
It's a time for joy
A time for tears
A time to treasure through the years
We'll remember always graduation day.

At the Senior Prom we danced till three
And then you gave your heart to me
We'll remember always graduation day.

Though we leave in sorrow
All the joys we've known
We can face tomorrow
Knowing we'll never walk alone.

When the ivy walls are far behind
No matter where our paths may wind
We'll remember always graduation day
Graduation day, graduation day,
graduation day.

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●DON'T SLEEP IN THE SUBWAY

(As recorded by Petula Clark/Warner
Bros.)

**TRENT
HATCH**

You wander around on your own little
cloud

When you don't see the why or the
wherefor

You walk out on me when we both
disagree

'Cause to reason is not what you care for
I've heard it all a million times before
Take off your coat my love and close the
door

Don't sleep in the subway, darling
Don't stand in the pouring rain
Don't sleep in the subway, darling
The night is long forget your foolish
pride

Nothing's wrong, now you're beside
me again.

You try to be smart then you take it to
heart

'Cause it hurts when your ego is deflated
You don't realize that it's all compromise
And the problems are so overrated
Goodbye means nothing if it's all for
show

So why pretend you've somewhere else
to go

Don't sleep in the subway, darling
Don't stand in the pouring rain
Don't sleep in the subway, darling
The night is long, forget your foolish pride
Nothing's wrong, now you're beside me
again.

Don't sleep in the subway, darling
Don't stand in the pouring rain
Don't sleep in the subway, darling
The night is long, forget your foolish
pride

Nothing's wrong, now you're beside me
again

Don't sleep in the subway, darling
Don't stand in the pouring rain
Don't sleep in the subway, darling.

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●SUMMER AND SANDY

(As recorded by Lesley Gore/Mercury)

**B. CREWE
L. BROWN
R. BLOODWORTH**

What a day to take a ride
My baby by my side
Top down, beach bound
Music on the radio it makes you
wanna go
Sky high, my guy
Picks me up and makes my world aglow
You oughta know.

Sandy, summer and Sandy
No rainy days all summer long
Coming on strong with Sandy
Summer and Sandy
Breaking the waves, groovin' along
with summer and Sandy.

Salty air and harbor lights
On lazy summer nights
Boardwalk, small talk
Grazing into Sandy's eyes and stars up
in the sky
My love, I love
Everything about him that I see and he
loves me,
(Repeat chorus).

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●HAVE YOU SEEN HER FACE



(As recorded by The Byrds/Columbia)

C. HILLMAN

Have you seen her face
Her eyes reflect the colors in the sky
A warm familiar place to be swept into
Whenever she's close by
Makes me wonder why.

Run by, don't turn back
Can't hide from that look in her eye
Must be the way she walks
A style made up to capture all she needs
No time spent on loose talk
If your luck runs right she might see you
tonight
Run by, don't turn back
Can't hide from that look in her eye.

Run by, don't turn back
Can't hide from that look in her eye
You'll find you're locked in her spell
All the sights and sounds, your senses
will be found
And only time will tell how much love
can be
To wait so patiently, wait and see,
Run by, don't turn back
Can't hide from that look in her eye.

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WORDS TO YOUR FAVORITE HITS

•YOU JUST MAY BE THE ONE



(From the Monkees' "Headquarters" Album)

MICHAEL NESMITH

All men must have someone
Have someone who would never take
advantage of a love bright as the
sun
Someone to understand them and you
just may be the one.

All men must have someone
Have someone who would never take
for granted
All the pleasures and the fun
Someone to stand beside them
And you just may be the one.

I saw when you walked by
The lovelight in your eye
And I knew I must try
To win you more than just a friend
I'm starting near the end and here I go
again
All men must have someone
Have someone who would never take
advantage of a love bright as the
sun
Someone to understand them
And you just may be the one.

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•NO TIME

(From The Monkees' "Headquarters" Album)

HANK CICALO

Hober, reeber, sabasoben
Hoba, seeba, snick
Seeber, raber, hobo, soben
What did you expect?
No time (No time, no time at all)
No time for you
(No time, no time at all)
I got no time baby
Got lots of better things to do
(No time, no time at all)
Runnin' from the rising heat to find
a place to hide
The grass is always greener growing on
the other side
No time (No time, no time at all)
No time for you
(No time, no time at all)
I got no time baby
Got lots of better things to do
(No time, no time at all).

Tryin' to tell the world somehow of how
I feel

Tell me what you said again
I can't believe it's real
No time (No time, no time at all)
No time for you
(No time, no time at all)
I got no time baby
Got lots of better things to do
(No time, no time at all)
Andy you're a dandy
You don't seem to make no sense
Never mind the furthermore
The plea is self defense
No time (No time, no time at all)
No time for you
(No time, no time at all)
I got no time baby
Got lots of better things to do
(No time, no time at all).

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•YOU TOLD ME

(From The Monkees' "Headquarters" Album)

MIKE NESMITH

You told me you'd always stay
You told me
You told me you'd never stray
You told me
All these things you said
You said sincerely
Still I am leaving you in spite of what
you told me
I've heard things that did not match
what you told me
And of a love that would not last as you
told me
Fore-warned is fore-armed
It hurts, I'm leaving.
I may be wrong I can't love what I'm
just hearing
Times have made me shy of all the things
you're saying
Times have made me shy of girls
And all the games that they are playing
Someday I may see the truth of what you
told me
I may find I left too soon
And that you told me only things that you
were honestly feeling
I must have more to love than what you
told me
Yes I must have more to love than what
you told me
Yes I must have more to love than what
you told me.

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•UP UP AND AWAY

(As recorded by the 5th Dimension/
Soul City)

JIM WEBB

Would you like to ride in my beautiful
balloon
Would you like to ride in my beautiful
balloon
We could float among the stars together
you and I
Oh we can fly, we can fly.
Up up and away in my beautiful, my
beautiful balloon
The world's a nicer place in my beautiful
balloon
It wears a nicer face in my beautiful
balloon
You can sing a song and sail along the
silver sky
We can fly, we can fly.

Up up and away in my beautiful, my
my beautiful balloon
Suspended up in a twilight canopy
We'll search the clouds who are there
to guide us
If by some chance you find yourself
loving me
We'll find a cloud to hide us
We'll keep the moon beside us
Love is waiting there in my beautiful
balloon
Way up in the air in my beautiful balloon
If you'll hold my hand we'll chase your
dream across the sky
Oh we can fly, we can fly
Up up and away in my beautiful, my
beautiful balloon
Up up and away
Up up and away
Up up and away.

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•I WAS BORN TO LOVE HER

(As recorded by Stevie Wonder/Tamla)

HENRY COSBY

STEVIE WONDER

SILVIA MOY

LOULA HARDWAY

I was born in Little Rock
Had a childhood sweetheart
We were always hand in hand
I wore high-top shoes and shirt tails
Susie was in pigtales
I knew I loved her even then
You know my Poppa disapproved it
My momma boo hooed it
But I told them time and time again
Don't you know I was made to love her
Built my world all around her
Yeah, hey, hey, hey.

She's been my inspiration
Showed appreciation
For the love I gave her through the years
Like a sweet magnolia tree
My love blossomed tenderly
My life grew sweeter through the years
I know that my baby loves me
My baby needs me
That's why we made it through the years
I was made to love her
Worship and adore her
Hey, hey, hey.

All through thick and thin
Our love just won't end
'Cause I love my baby, love my baby
My baby loves me
My baby needs me
And I know I ain't going nowhere.

I was knee high to a chicken
When that love bug bit me
I had the fever with each passing year
Oh, even if the mountain tumbles
If this whole world crumbles
By her side I'll still be standing there
'Cause I was made to love her
I was made to live for her
Yeah, hey, hey, hey.

I was made to love her
Built my world all around her
Hey, hey, hey
Oh, baby, I was made to please her
You know Stevie ain't gonna leave her, no
Hey, hey, hey
Oowee baby, my baby loves me
My baby needs me
Hey, hey, hey
Oh, my baby loves me.

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MUSIC SPOTLIGHT



RAY CHARLES

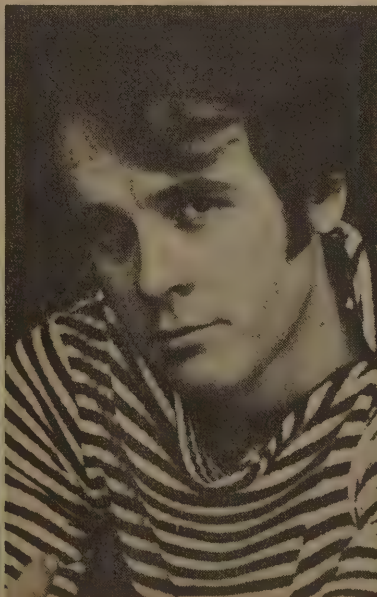
Country & Western music is really big in England now. The old folks started digging stuff like Tom Jones' "Green Grass" and Engelbert Humperdinck's "Release Me," so lots of authentic American country & western singers are making personal appearances over there. But in America, Columbia Records dropped half of their sixty country music artists. The Hollies canceled an Australian tour with Eric Burdon & The Animals because of drummer Bobby Elliot's illness. The Hollies also canceled appearances in America, England and New Zealand at a loss of \$130,000. That's a shame. BMI, a songwriters' association, gives annual awards to the top songwriters. Jobete Music, Motown Record's music publishing subsidiary, received thirteen awards, six of which were for songs by Eddie Holland, Lamont Dozier and Brian Holland. The Lovin' Spoonful's John Sebastian won five awards. John Lennon, Paul McCartney, Mick Jagger and Keith Richard picked up four each. The Blues Project's concert at Town Hall, New York was sold out a month in advance. This fall they go into Carnegie Hall. Make your ticket requests early. Bobby Darin stars in "Gunfight At Abeline," and he wrote the music for the film. The Copacabana nightclub in New York will dispense with their dancing girls during the Ray Charles show which opens on November 23. It's Ray's big-time nightclub debut in New York. Judy Collins went on a three-week concert tour of Japan. The Turtles and "Happy Together" rescued White Whale Records from bankruptcy. Speaking of whales, watch out for Moby Grape. No Yech Award, but these records came close: "Girls In Love," Gary Lewis; "Too Many Fish," Mitch Ryder; "Red Roses For Mom," Bobby Vinton. During May and June, Donovan toured England, Brussels and Germany. Why didn't Felix Pappalardi get credit for producing "Green Rocky Road," "Long Tall Timmy" and "How Long" on Tim Hardin's first album? Felix also recorded Tim's version of "If I Were A Carpenter," two or three years before Bobby Darin got the song and copied Tim almost note for note. Best record this month is "New York Mining Disaster 1941," Bee Gees. Karl Von Meier, a professor at UCLA, considers pop music an art form, he is writing a book on it, considers "Satisfaction" the greatest song ever written and makes the Rolling Stones required listening in his music appreciation course. Attend all the outdoor music festivals and be-ins you can this summer. Fill your ears with music, your eyes with beauty, your lungs with pure fresh air, your heart with love and your mouth with chicken soup. □



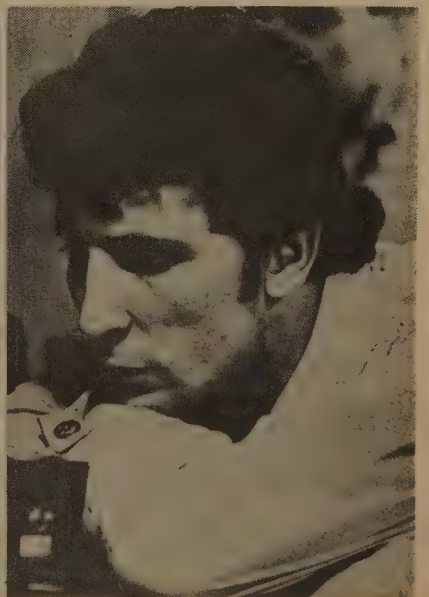
BOB DARIN



BRIAN HOLLAND & LAMONT DOZIER



TIM HARDIN



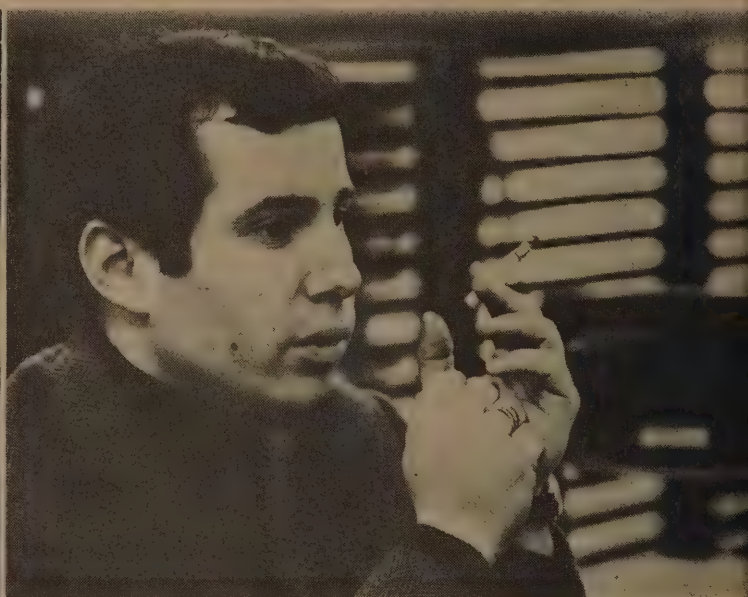
TOM JONES



INSIDE THE MIND of PAUL SIMON

Last month, Paul Simon commented on current singers, songs and his own songwriting. He gets into it again this time along with a dash of politics and the youth rebellion. Jim Delephant would like to thank Paul for hearing out his questions. Now, on to the conclusion of this two-part interview.

PART 2



JD: Would you call your songs love songs?

Paul: Not all of them. Some of them are.

JD: What do you think is happening to jazz?

Paul: Nothing. It's dying. I don't think jazz guys will switch to rock but new musicians will go into rock rather than jazz.

JD: Do you think this youth underground has any significance?

Paul: It's only happening on the East Coast and the West. I don't see much evidence of it in the Midwest or the middle country.

JD: Do you think they're responsible enough to do anything?

Paul: Yes. I think they've already done something. They're more involved in what's going on today. It's not like the beat movement in the 50's where people were disdainful of what was going on. Today, they want to change it for good. I don't think they know how to do it yet but they're starting on a decent basis.

JD: How do you feel about war?

Paul: I hate it. It's the most frightening thought in the world. Who could like it?

JD: Don't you think some men need to fight?

Paul: No. I don't think it's a natural thing. It's a trait of society. Some societies never fight. Violence isn't part of their culture. But it's certainly a part of Western culture.

JD: Is there any one thing you really believe in?

Paul: There's a lot of things.

JD: Anything you'd die for?

Paul: That's hard to say. If somebody said, "well, now's the time; you said you'd do it - now do it" — I don't know if I'd do it. There's a lot of things I'd like to live for.

JD: If you had lived in Europe during the Nazi era, would you have joined an organization like the French underground?

Paul: I think so. I don't think I would have had any choice on that matter. They'd be out to kill me

and I'd have to kill back to survive.
JD: What do you think would happen in Greenwich Village if the Nazis happened today?

Paul: I don't know. I imagine any right-wing group like the Nazis or Fascists would get murdered in Greenwich Village. The Village is very left-wing-oriented. I don't think anybody has the stomach for that.
JD: Do you think American youth is patriotic now?

Paul: Nationalistic? to a degree, but not in the original sense of it. I think people realize that no nation is infallible. People make mistakes and they have to own up to them. I guess there are people who think the United States is the best.

JD: I bet the Beatles are patriotic toward England.

Paul: I think so, too, but patriotic isn't the right idea. This concerns love of your home, not necessarily the political system of your country. I don't know if the Beatles are strongly in favor of Britain's politics. It seems to me that the Beatles are left-wing.

JD: What does left-wing mean now?

Paul: England's a socialist country. More left of center than we are. The labor government is further left than the Tory government. Left-wing means tending toward socialist practices. Of course, there's plenty of that here, too.

JD: What do you think of socialism?

Paul: There's some good and some bad in it. I think the state is taking more and more responsibility for citizens.

JD: Do you think that's good?

Paul: To a degree. When the state takes a great part in the life of an individual, there's less freedom and more security. Somewhere there is a fair amount of freedom and a fair amount of security. We have to find that happy balance.

JD: You were living in England at the time of this youth rebellion. We became aware of it when the Beatles came out, but it must have been going on longer than that over there. What was it like?

Paul: For the most part, European youth is more politically aware and more individualistic than American youth. I don't think they're any brighter, but they're more aware. A closer sense of what's going on. They lived through a war. They can remember the war. We can't remember anything about the war. We didn't have bombings or visible scars of the war in our country.

They did. The sense of history is closer to them.

JD: According to a recent TV program, some of the men responsible for the bomb appear to feel guilty about Hiroshima.

Paul: It's certainly something to feel guilty about. But at the time, they made a decision they thought was best. If you make a wrong decision, history judges you for it. I don't think the Hiroshima decision was made by men who knew it was wrong. They felt they'd save American lives by what they did. I doubt that they would ever drop the bomb on a Caucasian nation. The fact that Japan was an Asian nation had a lot to do with their decision.

JD: Do you think they might drop it on China?

Paul: I don't think there will be another bomb dropped. They saw what happened and no one wants mass destruction like that again.

JD: Do you think the Beatles changed England?

Paul: I was in England when they just started to become the biggest group in England. They were unheard of in the States. Musically it wasn't much of a change. It was a copy of older American rock and roll. It was all Chuck Berry and Buddy Holly. But as it developed it changed. There's no doubt about the feeling of the rebellion. It was exciting and it was a good feeling. They may have succeeded in changing the image of the British but England itself is still a poor country. It's still quite a poorly educated country compared to the U.S. There are only about eighteen or twenty universities in the whole country. Most kids stop school at the age of sixteen or seventeen. The average wage is \$45 a week. Economically, England is in terrible shape. Only a handful of people make up all this "swinging England." The Beatles and Stones are alone. All the others live in their image.

JD: I think you once said they should drop Los Angeles into the ocean for its decadence. Do you see the same thing in London?

Paul: London isn't at all like that. London is closer to New York than Los Angeles. Los Angeles has a superabundance of wealth and people don't know what to do with it. It's not that wealthy at all in England. In England the kids hitchhike to get to clubs. They don't have cars over there.

A good example of influential youth is taking place in Holland. The young people there are practically anarchists. Theirs is a political problem. They've had an effect on the country. Holland is a very neat little conservative country. There's enough food, money and shelter and they're very complacent. The kids there want to shake it up and they should. It seems the generation that came out of the war never learned anything after the war.

JD: Do you like living in New York?

Paul: I didn't before, but I do now.

JD: Does the thought of marriage and bringing children into the world scare you at all?

Paul: No. I think it's a great idea. I'd like to do it very much. It's a groovy world. Why should I be afraid?

JD: Do you think you'd overprotect your children?

Paul: I don't think so. I'd expose them to as much as I could.

JD: How did you write "Homeward Bound"?

Paul: I was working in folk clubs around Liverpool and I wanted to get back to London. I missed my girl and my friends. It was kind of depressing. I was living out of suitcases, getting on trains every day and going to the next place. It wasn't a pleasant ten days. I did like the north of England - the people. I got very homesick for London and that's how I wrote it.

JD: How about "Hazy Shade Of Winter"?

Paul: I wrote that one in Manchester, England. It didn't quite come off for me. It didn't exactly say what I wanted it to say. I finished it and did the best I could with it. If you're going to rewrite, you can rewrite endlessly. You have to reach a certain point and put it out. Then I'll go on to something else. Otherwise I'd stay on a song for a year. You just put it out and live with it.

JD: How about "I Am A Rock"?

Paul: That was written during one of my most depressing time periods. I did that in the States. I was really down but I realized I couldn't isolate myself. Shortly after that song, I moved to England. That was about two years ago.

JD: How did you write "I Wish You Could Be Here"?

Paul: I did that with Bruce Woodley for the Seekers. I did that at the same time I did "Red Rubber Ball." I didn't spend a lot of time on it.

It was a fun song. "Red Rubber Ball" was written for the Seekers, too. We had been writing all night and all of a sudden the sun came up and there was the title. They recorded it in their new album, "Georgie Girl." I like the Cyrkle's version better.

JD: Do you know the Beatles?

Paul: No. I've never met them.

JD: Why do you keep mentioning McCartney over Lennon?

Paul: As a songwriter, McCartney is more intriguing to me than Lennon.

JD: How can you be sure that it's McCartney?

Paul: I can tell by the way he writes. "Yesterday", "Michelle", "Eleanor Rigby" and "Penny Lane" are all the same writer. On the other hand, you can tell "Eight Days A Week", "Yellow Submarine", and "Strawberry Fields Forever" are Lennon. Lennon really interests me. I'd like to meet them next time I go to England. I heard they were playing our version of "Silent Night 7 O'Clock Blues" a lot. Eric Burdon told me the Stones and the Beatles like that. On second thought, I don't know if I would want to meet them. I don't know what I would say. If it was informal it might be okay. I suspect George Martin plays a good part in their work. I don't think any of the Beatles write music. Martin probably wrote the arrangement for "Penny Lane," but I don't know.

JD: Is there anything unusual about your recording sessions?

Paul: We take a lot of time to do a song.

JD: Who are your favorite songwriters?

Paul: John Sebastian and Paul McCartney. The Lovin' Spoonful is another group I like. Their "Hums" album is very nice. I like some of the things by Tim Hardin and John Phillips.

JD: Do you still listen to folk music?

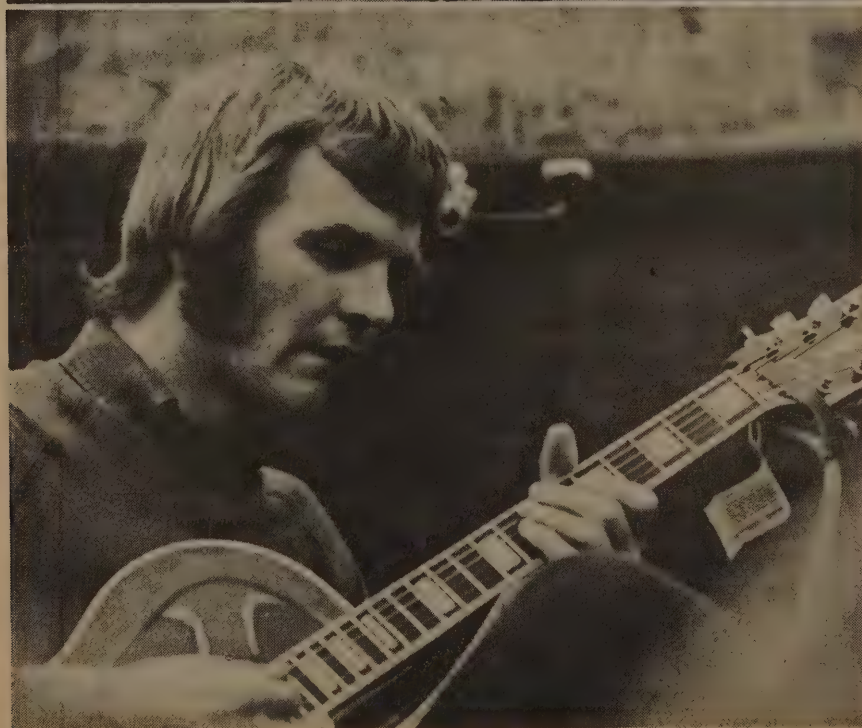
Paul: Yes. One of my favorites is Burt Jansch. There's a kid up in Canada I really like who wrote some songs for Judy Collins. His name is Leonard Cohen.

JD: What do you think you'll do if your music stops being successful?

Paul: I guess I'll write prose. I haven't done anything along those lines since Simon & Garfunkel hit. I'd write about things that would be part of me. That's all I ever write about, really. That's all I know. □

* MOBY GRAPE *

EMERGES



What's big, purple and swims in the ocean with harpoons stuck in its back? What has ten legs, long hair, some guitars and drums and is one of San Francisco's leading groups? The answer to both questions is Moby Grape.

Ahab's whale hasn't cut a record yet, so we'll concern ourselves with the musicians.

Seriously, of all the groups on the San Francisco scene today (one oft-quoted estimate claims there are 1,500) Moby Grape should make the biggest nationwide impact. Any group that makes its recording debut by releasing five singles simultaneously should attract some attention.

But the Grape is more than just a publicity gimmick group. Those five singles comprise some great music: a joyful combination of hard rock, folk, r&b, country blues, with maybe a pinch of the Orient. The Grape hastens to add, "We're not psychedelic."

The five singles, on Columbia, are "Omaha" b/w "Hey, Grandma", "Indifference" b/w "Sitting By The Window", "8:05" b/w "Mister Blues", "Fall On You" b/w "Changes" and "Someday" b/w "Come In The Morning". Disc jockeys and, hopefully, the public will choose their favorite song or songs from the ten. As we went to press we still had no conclusive winners.

Moby Grape are: Peter Lewis, rhythm guitar and lead guitar on the songs he writes; Bob Mosley, bass, from San Diego, California; Jerry Miller, lead guitarist, from Seattle; Don Stevenson, drummer, also from Seattle; and Skip Spence, second rhythm guitar, born in Canada. All the boys are 21 years old, except Jerry, who's 23; they all write — Jerry and Don being the most prolific — they all sing and they're nice people.

The group got together last year. Peter, who was born in Beverly Hills and has lived in New York and the Virgin Islands got things started. He once was a com-

mercial pilot, but after he crash-landed a faulty Lear jet he decided to be a single folk singer. Later, he led a group, Peter and the Wolves, for a few months, disbanded it, wrote some songs, heard about Bob and called him.

Bob had recently left a lounge group, the Frantics (the name tells you where they were at), so he got together with Peter in Los Angeles. They had compatible ideas, so they went up to San Francisco to find a group.

Jerry and Don, also ex-Frantics, were in the Marsh Gas, but they weren't too happy with that group either, so they joined Peter and Bob. They jammed together one day and that was it. A group was born....almost.

They needed another guitarist and Skip fit perfectly. He was one of the founding members of the Jefferson Airplane but they made him their drummer. Skip would rather play guitar. He has no hard feelings toward the Airplane though. He even helped them on their second album.

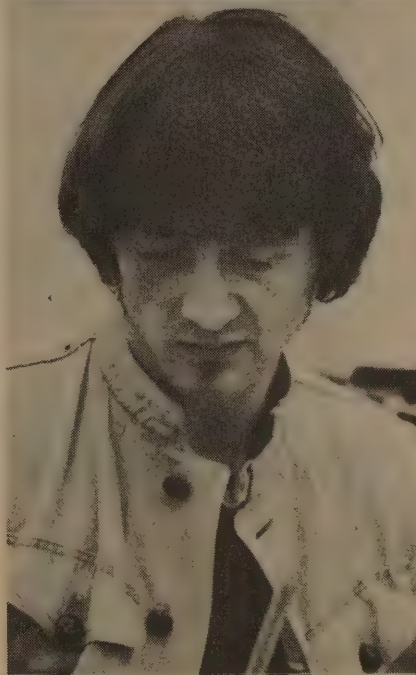
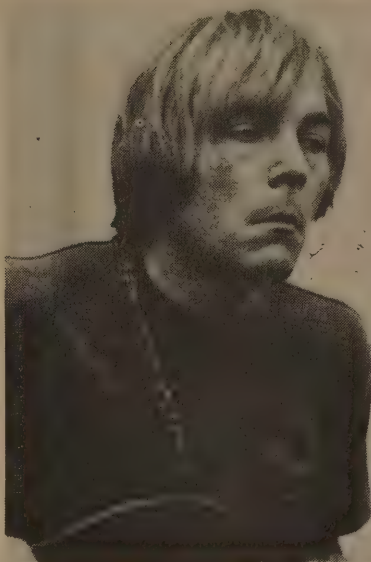
Moby Grape was formed, the guys all moved into Bob's apartment, they rehearsed a lot and finally they made their debut at the Ark in Sausalito, California.

Afterwards they appeared at all the hip places like the Fillmore, the Avalon, the Matrix and Winterland. Record companies made offers, the boys played hard-to-get for a long time, they negotiated with eight companies and finally they signed with Columbia.

In April Moby Grape went to Los Angeles where they recorded twelve sides in eight days. Their first album will have thirteen cuts and a large poster of the group. It might even be on sale in your neighborhood right now. Buy it.

Some people will inevitably compare Moby Grape with those other two famous San Francisco groups, the Jefferson Airplane and the Grateful Dead, but you shouldn't concern yourself with things like that because, like most top S.F. groups, Moby Grape has their own bag and it's good. □

Below, a few Moby Grapes make faces for you. Top to bottom, Bob, Don, Skip Spence and Don.



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Phrases like "the hottest group in town" or "everybody's talking about..." or "an exciting new sound" are used so indiscriminately that any editor with a wastebasket full of overinflated press releases hesitates to employ them in describing a group.

Although those rusty old phrases are appropriate for The Doors, let's just say that these four young musicians are talented, and leave it at that. If your friends haven't been raving about them, if you haven't heard their album on Elektra, if you haven't helped put the album on the best-seller charts or if you haven't heard their single, "Light My Fire," on the radio, there is something lacking in your life.

There are plenty of talented groups recording today. What makes The Doors unique? Many things, some of which can be said about other groups, some indigenous to The Doors alone.

They have excellent musical taste and, more importantly, a sense of what music is right for them and how to present it to best advantage. The Doors are among the few groups that can reproduce and even intensify their recorded sound in person.

The DOORS are

The Doors have a complete, solid sound. The voices and all the instruments form a tight unit that penetrates the listener like a sleek dolphin cutting through the ocean. The group has been called psychedelic and, indeed, listening to "Light My Fire" build up its screaming pitch at full volume can produce wild mental visions.

But enough of these words. The Doors can best be appreciated with your ears, and everyone will find his own reasons for liking them.

Where The Doors are going, musically, even they can't tell you. But we squeezed Jim Morrison, Ray Manzarek, John Densmore and Robbie Krieger into our tiny, cluttered office one afternoon to find out where their musical roots lie and where they're at now. This month we give you John and Jim, next month Robbie and Ray.

John Densmore is from Los Angeles. He's 21 and plays drums with The Doors. He got interested in music when he joined the school orchestra in the eighth grade. He continued through high school, where he learned to play classical music on the timpani. Listening to jazz records became a hobby he still enjoys. He digs all the top jazz drummers.

John was in all kinds of bands, playing "fox trot society music, waltzes, and rock." He met Ray at UCLA about two years ago. "It seemed like he and Jim were really going to come up with something good in rock & roll," he recalled. "It looked like it would be real creative rock & roll." He joined them.

Besides keeping a danceable beat in The Doors music, John said he "tries to make a statement. I don't play just one-two-three-four. I try to play melodies. When we're improvising in the middle of a tune, I may try to



Different PART 1

answer something the organ or guitar has played."

The Doors use several unconventional rhythm patterns. Their first single, "Break On Through," has a very fast Bossa Nova beat with a 4/4 feeling. A real Bossa Nova should be slow with a 2-beat feeling.

In "Light My Fire," The Doors play 3/4 time against 4/4 time. The bass line is in 4/4 and the snare drum and the guitar are playing in 3/4.

"I don't think it hangs up the dancers. They don't look up all of a sudden when we shift tempos. As long as the drummer really lays it down strong, you can do almost any kind of complex thing," stated John.

"And I think we have a lot of dynamics, which a lot of groups don't concentrate on. We go up real high and come down real low, rather than play on one level all the time. People don't talk about it

much; they can't define it, but it really excites them when we bring the music all the way up, then bring it down. They like their emotions to be swept up."

Jim Morrison, lead vocalist, first became aware of rock & roll during the era of Elvis Presley, Little Richard and Fats Domino. Born in Florida, he's now twenty-two. Jim made his singing debut with The Doors, on their first gig, at the Velvet Fog on Sunset Strip. Prior to that he'd been attending the UCLA film school where he met Ray.

"When I got out of school — I graduated in June — I couldn't get into films too easily and I was expecting to be drafted any day, so I went down to the beach and was free for the first time. I started writing songs 'Moonlight Drive' was the first song I ever wrote," said Jim, who provides the words to most of The Doors' original songs. Many of the

lyrics are improvised during a performance, like "The End," the eleven-minute song in their album.

"We've always improvised a lot. The songs change everytime we do them. 'The End' was just a song that had more meaning, somehow, for all of us. It was a concept that we could bring more ideas into. Over the months, playing it every night, it changed gradually from a very simple melody idea to a kind of epic. It's still changing. We'll be doing a lot more songs of that type. The direction will be toward much longer, more intricate compositions with a dramatic element."

Slowly, in a softly hoarse voice, Jim explained the songwriting process. "The best songs just come unasked for. You don't have to think about them. Summer is a good time for songs. When it's real warm, if you have a sense of freedom, not a lot on your mind, and a feeling that there's plenty of time, it just seems to be a good climate for music.

"Sometimes I get lyrics — we all get together and rehearse them — we get some chords for it — and that's it."

When I asked Jim to recall how he'd written some of the songs on The Doors' first album, he replied, "Actually, you know, there's such a time lag. That album was cut half a year ago. The songs on it are, like, a year or more old. By the time you play a song in person and live with it for months, you just forget how it got there.

"Sometimes the whole song is there, words and music, and it's just a matter of playing with it and arranging it. Sometimes it's just the barest sketch of an idea and we create the song together."

"How did you write your first single, 'Break On Through'?" I asked.

"I wrote that one morning down in Venice in the canals," said Jim, after a pause. "I was walking over a bridge. I guess it's one girl, a girl I knew at that time. I think Ray wrote a lot of the music on that one."

A few questions later, Jim revealed the connection between The Doors' music and modern communications. "I think the main influence would be radio, especially the early rock & roll when it first came out. Also films and radio plays and tv — the way they tell stories with images and sounds rather than with books and poetry.

"I think of 'The End' as kind of a radio play or a movie without images. In person you have the images because you have the musicians and an actor (lead singer) performing the plot. On the record I think of it as a radio play." □

(In the spirit of the old radio plays we now ask you to be with us next month for the thrilling conclusion of our interview with The Doors.)

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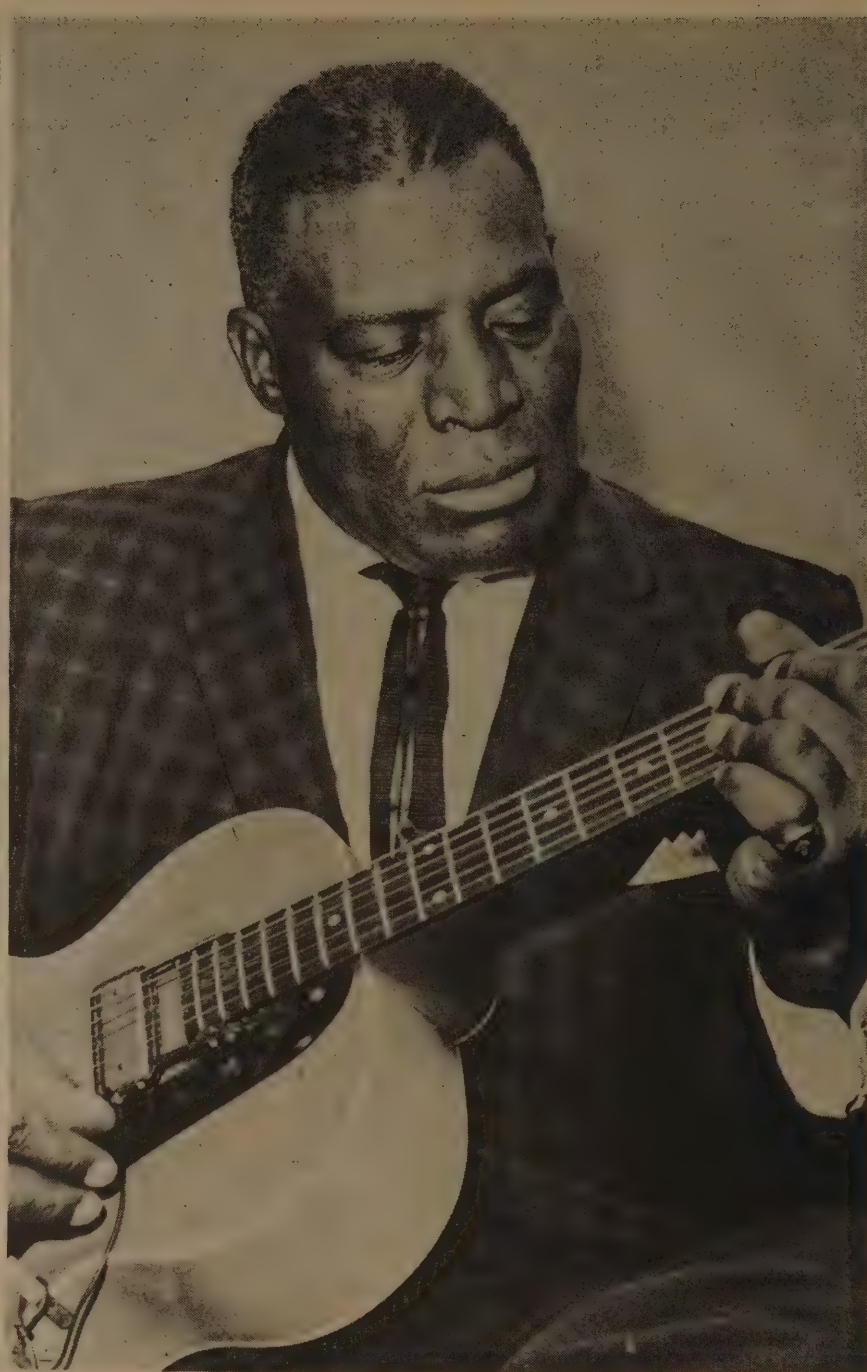
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that he is a man as well as a wolf.
HP had sent me over to investigate
this rumor the same weekend that I
had interviewed the great Muddy
Waters.

The man behind the legend is far
more human than wolf. He had been
given his nickname (for nickname it
was) when his grandfather frightened
him very badly by throwing a dead
timberwolf in front of him (timberwolves
roamed the area of his childhood farm
home). They laughingly called him

"Wolf" from that time forth. This was
later expanded into "Howlin' Wolf" in
the same natural evolution in the vocab-
ularies of childhood friends that ex-
panded McKinley Morganfield's joking
"Muddy" into the hilarious (they
thought) "Muddy Waters."

Howlin' Wolf was born Chester Arthur
Burnett on June 10, 1910, in Aberdeen,
Miss. After the family moved to
Arkansas, Chester started listening to
records, and was greatly influenced by
Charlie Patton, Blind Lemon Jefferson,
Ma Rainey, Victoria Spivey, Mamie
Smith, Lonnie Johnson and Tampa Red.
Charlie Patton showed him a little about
the guitar, and a local man from Sun
Lake, Miss., named Nathan Scott, showed
him chording and a little more about

Meet the HOWLIN' WOLF

by Mike Bloomfield



LEAD GUITARIST, HUBERT SUMLIN



HOWLIN' WOLF

general technique. He later learned mouth harp from the original Sonny Boy Williamson.

By age 19, he remembers playing guitar with the now legendary Robert Johnson, and remembers the "Terra-plane Blues" vividly. Joynson, as Wolf recalls it, was also nineteen at that time. Wolf himself was shortly signed by the Los Angeles company, RPM Records. His first side was "Ridin' In The Moonlight." His second, "How Many More Years," is still selling well.

Chess Records began hearing about an important new blues singer named Howlin' Wolf, tracked him to his lair, and signed him to a more favorable contract. This started him toward the present stage of his career, with several popular sellers on the market, a week-end stint at the Chicago Westside nitery, Silvio's, a Washington, D.C. appearance notched on his belt (an appearance made expressly on invitation from the Secretary of State), and appearances at the Fifth Annual University of Chicago Festival and a European tour both slated. As a matter of fact, it was Wolf who made the pioneering appearance at

"Old Miss." He beat both James Meredith and Muddy Waters to Oxford, Miss.

Actually, Chester Burnett was that rarest of all phenomenon, a blues singer who had "made it" before he came up North. He had several record hits on the market, and was making regular appearances on station KNEW. Several singers were copying his style, and one even took his name — after he left Memphis. Some of these, according to Wolf, took other names as well. Jelly Jaw Short sometimes called himself "Funny Paper Smith," he recalls, thus adding greatly to the historical confusion surrounding the Wolf.

Of his own recordings, Wolf lists the following as his personal favorites: "Smokestack And Lightnin'," "I'll Be A-round", "How Long", "Goin' Back Home", "Goin' Slow Slow" and his greatest favorite of all (and one that strangely enough he has never recorded), "I Should Have Been Gone." His hits include "How Many More Years", "Moanin' At Midnight", "No Place To Go", "44 Blues" and "300 Pounds Of Joy."

In discussing the meaning of the blues,

Wolf said, "If a man has his ups and downs and you start worrying, you've already got the blues. If you're broke, you've got the blues. When you don't have any money, those are the low-down blues. If the woman in your house don't treat you fair, when you hear those blues sounds, that's the first thing you think of — and then you may go out and get you some whiskey."

Howlin' Wolf lists his favorite blues singers as Charles Patton (Hook Up My Pony and Saddle My Black Mare"), Blind Lemon Jefferson ("Blues Come From Texas"), and B.B. King. But of King he made the qualification that "I like everything but that cryin' string. I don't like that — I'm gonna be straight."

It looks as if Howlin' Wolf has the artillery, both in his own arsenal and in that of his hand, to make the most of his new string of American and European bookings, his contract with Associated Booking, and the upsurge of interest in the blues that is apparent throughout the world.

The Wolf is finally coming into his own, but you can keep your traps in the barn. Just set up your turntable. □

The Memphis recording company, Stax, has intrigued me for a long time. For one reason, it has been consistently producing the best modern rhythm and blues recordings in the world. They are simple, honest, emotional recordings and always they swing perfectly.

The driving force behind this success formula (in the music department) is Booker T. and the MG's, a quartet of musicians that has had several hit singles and albums on its own and lays the rhythm foundation down on 90% of all the recordings that come out of Stax.

The band is comprised of Booker T. Jones, organ and piano, Al Jackson, drums, Duck Dunn, bass and Steve Cropper, guitar, who will each tell of his own contribution to the Stax sound.

Guitarist Steve Cropper, the first member of the band concerned in this interview, is also a songwriter, arranger, producer and engineer. He goes into great detail about his work and sheds some light on the fast-growing Stax company.



STEVE CROPPER

This Steve Cropper interview begins a series on Stax Records in Memphis.

Jim: I understand you were born in the Ozark Mountains. Isn't that an unusual background for blues?

Steve: My family were all musicians. They played at dances and parties. I have an uncle who plays fiddle, banjo and guitar - real folk stuff. We listened every Saturday night to the Grand Ole Opry on the radio. In Willow Springs, Missouri, where I was born, the Grand Ole Opry was the only thing on the radio. Around 1952, we moved to Memphis and I spent my growing-up years there. I've always connected country music and blues because of the subject matter, and the writers of both music have a lot in common. They deal in realism and things that happen to them personally - everyday things.

Jim: Is blues mainly Negro in origin or is it Southern?

Steve: To a Negro, blues is country music. To a white person, country western is blues. Both have made great changes in the last ten years in their individual purity. People call some songs R&B when they're not at all. Very often, the subject is not R&B as far as the lyrics, the information goes. It's not from the heart, it's not really felt by the individual writing or performing the song. I think a lot of music is disguised now. When people categorize a thing, it's R&B, or it's rock and roll, or it's pop - which is all part of public domain - part of the record business. Getting back to your question, I would say they balance out. Good country music - like the bluegrass stuff - that's soul in the country field.

I never played bluegrass; in fact, I didn't start playing music until 1957. I always wanted to play and I had several offers to take piano

lessons from my parents. But I don't know what really inspired me to want to start playing guitar. In school, there was a fellow named Ed Bruce, now with Scepter Records, whose playing I used to admire. He was very good and basically I liked him because he came close to Bo Diddley. At that time, the Bo Diddley thing was in. Back then I was too young to get in to see Bo Diddley or Chuck Berry, but Ed was available. I got to see him every day. I think that's part of the reason for taking up guitar.

I worked one summer sacking groceries to get enough money to buy a guitar. I got a Silvertone rhythm guitar for about \$17 or \$18. So after I got the guitar, my father started believing there was something there. I wasn't just wasting my time. He told me if I learned to play a few good things, he would buy me an electric guitar and he did.

I had a few lessons in Memphis from a man named Duffy. He found out, and I found out, that my real interest was more in playing than in music. I used to cheat. He'd give me sheets of notes to play. When you're starting out, your first lesson is "Little Brown Jug." I would never read the notes, and he would play it through and say this is the way it's supposed to be. I'd play it like he played it but I never read the notes. I'd play it by ear. It took him about two months to really catch on to what I was doing 'cause I'd go home and I'd practice what I heard him play and I could do it note for note without ever reading the music.

I still can't read music. I know enough about music to know what it is and I do a few sessions in Memphis for some other companies where I have to read. If I have to, then I can sit down and do what I have to do as long as it's

simple and not complicated. I'm not real fast at it. But in my work, in the arrangements, I seem to get a better feeling with head arrangements.

It seems to be faster if you have the musicians to work with, which I've been very fortunate to have. We consider all the musicians in the studio writers and producers because all of them pitch in and help. There's not one man sitting down saying do this and do that.

Generally, the man who writes the tune comes in with the ideas because we're on such a tight schedule now. We have to know, when we write a song, what we're going to do with it. Then we present it the way we would like to hear it. If the fellas think it has to be changed, then we change it.

It's a big community project on every song we cut. It's like one big family, which is really good. The main arrangers for Stax would be Booker T., Isaac Hayes and myself. We do most of the horn lines even though the horns contribute constantly, little things here and there, but we come in with the general idea.

It's a very good situation. There has been a couple of times when I've had ideas before we went into a session with a song. I had someone put the notes down that I was thinking about. Even though it came out all right, it didn't really feel as good to me as if I'd done it on the spur, spontaneous. It seems to create a much better feel that way.

In recording, as you well know, you may cut a song one time and get it, which we have done several times - mainly from luck and mainly because everybody works together. Then there are times when you may cut a song twenty-five times before you get it or you may have two or three days of sessions on one particular tune.

If the musicians play the arrangements like they are on paper, after the session a producer might go in and say, "I don't like that." If it doesn't suit him, he's either gonna have to scrap the session or find some way of patching it up to get it like he wants it. The way we work, we pretty much do it then. That's why I like head arrangements. When we get through, we say that was cut 5, cut 6, etc. We're pretty well satisfied and there's no changes.

We don't go back in and overdub rhythms or things like that. Whatever ideas we have we generally put on then, whether it be tambourine

or an extra horn or something. Usually we're capable because we use very few people on our sessions. They usually run eight people at the most. I would say 50% or 60% of the time, it's only seven musicians. The reason we're able to do this is because of people like Booker who has the versatility to play horn, piano, organ or guitar.

I cut some of the sessions. Most of the time, I am on the floor in the studio. Sometimes when Jim Stewart's out, I'm the only available engineer at the time who could fill the spot and cut the session. Then it doesn't matter whether we put guitar on or leave it off. If we have something else going, we'll leave a track open and in my spare time I'll go back and put the guitar part on. I don't like to overdub though, because I can't really feel everyone.

Jim: Did Stewart teach you how to run the board?

Steve: I really learned gradually. Jim didn't actually teach me. He's taught me a lot in the way of what to listen for and what to hear. Jim and I think pretty close. We both have the same goals and we're both looking for the same thing to happen on a session. We can recognize pretty close when something has it and when something doesn't. We don't have that clash of ideas. We pretty well go in the same direction. He feels pretty sure that when he leaves me at the board, things will come out the way he would hear them.

Jim: What made you choose a career in this kind of music rather than country music?

Steve: Really, to me, there is more purity and soul, and also it's what I was brought up on. Basically I was brought up on R&B. But in my younger years all I listened to was country, which I liked and I still like. I love to listen to Flatt & Scruggs and I loved Patsy Cline, but I never had the desire to play country music. I used to have a lot of Chet Atkins albums, but I wasn't such a Chet Atkins fan that I wanted to learn how to play like him. I figured the world had one and it didn't need two. I used to listen at night to WDIS which came on at 12:00. It's what I call a real soul station. When I was really learning how to play music, dancing and that sort of stuff, going to proms, the kind of music we listened to was rock and roll. There were the Platters, Ivory Joe Hunter, the Alan Freed type shows - mainly

colored artists singing rhythm and blues songs with a semi-pop type beat. Today rock and roll is really rock and roll. I like it, too. I think every kind of music has its place. I love any kind of music, if it's good. To determine whether something's good or not, it's personal taste in anybody's language.

Jim: Did you know it was blues when you first heard it?

Steve: I knew that was the kind of music that I liked; it felt good. When I was coming up, I started a band-in school which later became the Markeys. When we were working up tunes to do on shows and playing in clubs, we did all of the real soul tunes. We did some Chuck Berry, we did a lot of Bo Diddley but we always worked the Ray Charles stuff. Ray was first then - "What'd I Say" and "Sticks and Stones." This is the kind of show we put on. We had seven pieces in the band. The kids nowadays go for James Brown - the same thing we did back then with Ray Charles, because he was the big one. This really started the inspiration for R&B. We had a job six nights a week in Millington, Tenn., which is right outside of Memphis. We would leave our job and go to the colored clubs and listen to those bands play. That's really how we got started.

Jim: Why is this music peculiar to Memphis? I've interviewed all the Stax artists now and they've all said that you just won't find musicians of this kind in New York. Why is this?

Steve: I agree with them. All of the big artists have either been through Memphis or record there. They're all basically out of the South or around that area. I don't know why. A lot of people have tried to analyze it. I would say one of the biggest singers of all times is Elvis Presley and he's from there, too. He came up singing colored church music. I can't explain it. I know why these people have been able to get over. It's strictly communication. They don't do it with good speech. They don't do it with correct English. They don't do it with the best finesse and talent as far as being an accomplished musician. It's all communication.

I don't know of another man now who has a better sense of communication than Otis Redding. He seems to get over to the people what he's talking about, and he does it in so few words and little

phrases that if you read them on a piece of paper they might not make any sense. But when you hear them with the music and the way he sings them, you know exactly what he's talking about.

It's all from the heart and it's all very real. I think that's the thing. When I say communication, I mean you're relating to the listening audience an experience that they're used to or they're familiar with. I think this is the answer.

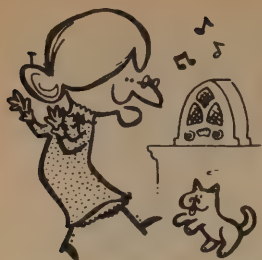
Jim: Did you learn to play guitar by playing along with records?

Steve: No. I can tell you the way I feel and I'm not being conceited or anything. I mentioned earlier that the world didn't need another Chet Atkins nor does the world need another B.B. King, Albert King or Albert Collins. I've always tried to go my own way. I started out writing a lot of songs, mostly rock and roll. Looking back now, they weren't very good. The first record I ever had recorded was by Bill Justis called "Flea Circus" on the flipside of "Cloud 9." That was the first instrumental I ever recorded. It took me a long time to write R&B songs. I had a few things recorded but not very much. If I presented a song most people criticized it for being too pop. Then I started to get songs like "Woman's Love" with Carla Thomas. Three years ago, I was considered an instrumental author.

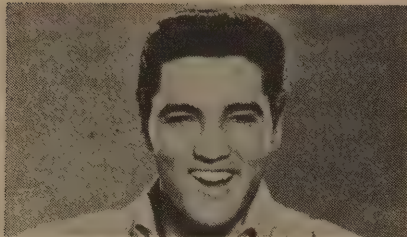
Jim: Who are some of your favorite guitarists?

Steve: One I haven't mentioned was my idol for quite some time, Loman Paulin, with the Five Royals. I still have all their records on King and I still listen to them. He did things that knocked me out. I tried to copy him, because I liked his style and feel. We used to do a lot of Freddie King stuff when I was in the Markeys. I've always liked Freddie King and Albert Collins. But one of the greatest to me is Albert King. He's been through it all and we're fortunate to have him on our label. I've tried to pick up things from everybody. I like Earl Hooker, too, who did "Blue Guitar." I like to experiment. I never stick with one style. In four years, I've been on 90% of the records that came out of Stax. I think I played different on all of them. □

Don't miss the conclusion of this Steve Cropper interview in the next issue.



GRANNY'S



ELVIS



NANCY AND FRANK



DONOVAN

Paul McCartney played cello, Brian Wilson tapped glasses filled with water, Michelle Phillips played drums and Papa John played a bugle at a jam session in the Phillips' home during Paul's visit to Los Angeles, after he attended Jane Asher's birthday party in Denver. Paul also caught some recording sessions for the Beach Boys' "Smile" album and met the Jefferson Airplane...Mrs. Ringo Starr is expecting again...The future of Monkee Davy Jones and Beach Boy Carl Wilson will be decided by their draft boards...Elvis didn't want to get married until he had enough money in the bank. The 32-year-old Elvis got married, you know, to his long-time girlfriend Priscilla Beaulieu, 21, whom he met in 1959 in Frankfurt, Germany, while he was in the Army. They were married in Las Vegas on May 1st. They honeymooned in Palm Springs and they'll live in Memphis where Elvis is building a dream home with the money he saved...Frank Zappa is recording an album of his classical music for Capitol, he's producing a record for his sister, and he would like to produce the next Jefferson Airplane album. MGM insisted that the original liner notes containing the complete, uncensored lyrics to all the songs in the Mothers' "Absolutely Free" album be changed, which is why the record was released six months behind schedule...Mick Jagger's girlfriend Marianne Faithfull makes her movie debut in "I'll Never Forget What's His Name"...Bob Dylan went back to Nashville to record fourteen songs he still owed Columbia Records under his old contract. Later, he'll record for MGM. Bob has a new image now...Fang and Smitty may leave Paul Revere and start a new group with Drake Levin...Mama Cass named her baby girl Simon, then changed it to Owen...Elvis Presley plays the son of a Texas multimillionaire oil tycoon in UA's "Clambake"...Barry "Eve Of Destruction" McGuire makes his movie debut in "T.P.A." which is based on a short story by Person Belgrade...The Hollies switched to Epic Records. That's bad news for Hollies fans. Epic puts only ten songs in an album. The Hollies' LP's in England have twelve to fourteen tracks. Lots of good music will probably go down the drain. A pity...Most record companies are short-changing you now with ten or eleven numbers in an album because of rising expenses. The artists and songwriters are demanding higher royalties. Also, costs of recording and pressing records and printing the LP jackets have increased. Discount prices have cut the companies' profit margin. Record prices will be raised soon. In the end, the customer always pays...The Rolling Stones don't look forward to touring the United States again. Their booking agency went out of business, they have unpleasant memories of past tours, and with alleged drug charges hanging over Mick and Keith in England, they may not be allowed in this country. The Stones might make some short films, like the Beatles did with

"Penny Lane" and "Strawberry Fields," for TV...MGM Records signed Herb's *Hallucinations*...John Sebastian surprised Lorey by bringing home two shiny new bicycles. They ride around New York on Sundays and soon they'll bring the bikes up to their new farm. That's nice...Director Norman Taurog is directing his eighth annual Elvis movie, "Pot Luck", for MGM. Could it be a psychedelic musical? Heh, heh, heh...The Andy Williams - Henry Mancini tour grossed \$887,942 in sixteen days...Nancy Sinatra does not call her mother-in-law Mama Mia...Folksinger Fred Neil received a grant for his research in communicating with porpoises. He plays his guitar for them and he claims that a female dolphin is in love with him. Freddy always was a real charmer with the ladies...Here he goes again: Elvis Presley's ninth film for MGM is "Follow That Bird," described as "a romantic action drama" and "a suspenseful story in which Presley becomes involved in a daring robbery." Filming begins in September...Brian Epstein's latest discovery, the Bee Gees, are supposed to be the hottest thing since the Beatles. But a reviewer for Variety had this to say about one of their concerts: "They belt a clumsily compiled rockalong without finesse, feeling or sense of purpose.

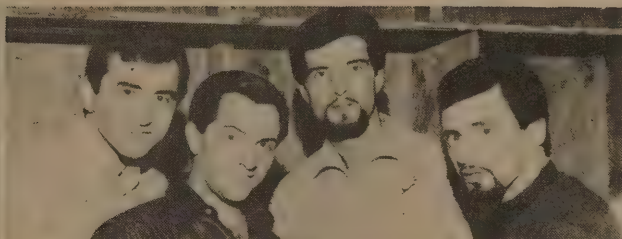
Nothing new..." The Four Seasons are helping the Job Corps, which helps underprivileged young people find jobs. The Seasons are doing radio and TV spots and will appear at neighborhood Job Corps centers. That's very nice of them...Pete Townshend of the Who is writing a full-length 2-LP-long opera. If it's anything like "A Quick One While He's Away", the 10-minute mini-opera in their "Happy Jack" album on Decca, it should be great...Elvis goes from pot to speed. The title of his latest MGM musical adventure set against a racing background has been changed from "Pot Luck to "Speedway"...Paul Revere and the Raiders, who do over 200 one-nighters a year, are slowing down to only 150. They'll do five 30-day tours. Their billing now reads Paul Revere and the Raiders, starring Mark Lindsay...Two of Herman's Hermits are engaged. But Herman is still available, girls...Aretha Franklin fell off the stage during a concert in Georgia and broke her elbow...Gene Pitney's wife is expecting...A year ago Engelbert Humperdinck was collecting unemployment compensation...MGM denies rumors that Elvis Presley will star in the musical version of "Doctor Zhivago"...Raider Phil Volk's brother was killed in Viet Nam...Frank Sinatra is writing an autobiography...Brigitte Bardot, Gina Lollobrigida and Jane Fonda attended the Rolling Stones' concert in Rome...The Turtles taped a TV spot to be shown in Britain. In June the boys spent two weeks touring England, France, Germany and some other places. A highlight of the trip was their visit to Person Belgrade's house...The Yardbirds return to the U.S. from

GOSSIP

Got any questions
about the stars?
write to Granny
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Charlton Building
Derby, Conn. 06418



DYLAN



THE 4 SEASONS



ALAN & GARY

July 9 to August 20. They starred in a 30-minute special, filmed in Paris for French TV and they appeared at the Cannes Film Festival to coincide with the screening of "Blow-Up," in which they appear...The recent hit, "I Was Kaiser Bill's Batman" by Whistling Jack Smith, suggests a million possible follow-up titles, like "I Was Cass Elliot's Diaper Service Man", "I Was A Monkees' Uncle", "I Was The Jefferson Airplane's Co-pilot" and "I Was Every Mother's Son's Father." Whistling Jack will visit America in July and August...Person Belgrade is writing a musical adventure comedy based on Shakespeare's "Hamlet," and Elvis Presley is being considered for the title role...The John Lennon Society has been formed to protect pop stars from unfair treatment by mean, nasty, old adult editors and writers like the ones who misinterpreted John Lennon's comments on religion...The Turtles' "Happy Together" is really a sad song according to Alan Gordon and Gary Bonner who wrote it. The first line of the song is "Imagine me and you" The person singing is just imagining the happy situation. The last line is "So how is the weather?" He's changing the subject so he won't cry. Sniffle sniffle. Sorry about that...Alan and Gary have become hot song-writers lately. Their tunes are being recorded by the Righteous Brothers ("Melancholy Music Man"), Gary Lewis ("Girls In Love"), The Mojo Men ("Me About You"), The Turtles again ("She'd Rather Be With Me") and by their own group, the Magicians ("Lady Fingers"). Watch for an interview with Alan and Gary soon...Mark Lindsay's father is a schoolteacher...I ran into Joe Butler walking through Greenwich Village the other day. Joe just bought a 1932 Chevrolet which he's renovating. He has grey streaks in his hair now and he looks happy and healthy...Granny Goes To The Movies: My rheumatism acted up so I didn't go to the movies this month...Donovan stars in a 14-week TV series in England. He will set famous poems to music and sing his own songs, too...All Beatle fans are requested to attend a mass gathering of the faithful in Central Park, New York, on July 7, 1967. Bring signs, balloons, cookies and cheese and anything that will show the world how much you love the Beatles. If you can't come to New York, organize a rally in your hometown on July 7...Zal Yanovsky and Steve Boone are recording Steve's brother Skip's group, the Northern Lights. Work is progressing slowly...If you dig the Supremes, Temptations, Four Tops, Miracles, Stevie Wonder, Marvelettes, Martha & The Vandellas, Marvin Gaye, or Jr. Walker, you can join a real nice fan club by writing to Hitsville U.S.A. fan clubs, P.O. Box B-48208, Detroit, Michigan (48201) for full details...If you like to laugh, listen to Bill Cosby's "Revenge" (Warner Bros.) and George Carlin's "Take-Offs and Put-Ons" (RCA Victor), both good comedy albums...Gary's father

Jerry Lewis will begin a weekly TV series this September on NBC, Tuesdays 8-9 pm, with lots of rock acts as guest stars...After making her movie debut in "Funny Girl," Barbra Streisand continues her film career with "On A Clear Day You Can See Forever" and "Hello, Dolly!"...The Jefferson Airplane looked and sounded great on the Smothers Brothers show on CBS-TV. Backed by wild, abstract patterns, best appreciated on a color TV, The Airplane did "Somebody To Love"...Soundless Records just signed the Mustache Sandwich, a hot rock group from Venezuela, and announced a new album, "Person Belgrade Recites His Poems, Accompanied By The Ahab Fishing Company Choir," to be released in August...The next Simon & Garfunkel album won't be out until September. Paul Simon is taking more time writing each song, he's writing fewer songs and the duo spends more time recording them...Janis Ian, the 16-year-old singer-songwriter Leonard Bernstein introduced on the TV special "The Pop Revolution," is best known for the protest and social commentary in her tunes, like "Society's Child" and "Janey's Blues." But lately, Janis has been writing happy love songs. "If you write one love song a year, it puts you on top of the world," says Janis...Creeque Alley is in St. Thomas in the Virgin Islands where the Mama's and Papa's spent their early days rehearsing while no one got fat except Mama Cass...Those singing cartoon characters, Elmo & Almo, look a lot like Gary Bonner and Alan Gordon...Love has changed. Snoopy Pfisterer, their harpsichord player, and Tjay Contrelli, who plays sax and flute, have left and the group is back to five members again. They're recording a new Elektra album now, which should be available this summer...Before he started managing the Rolling Stones, Andrew Oldham had a short-lived singing career as Sandy Beach...Whatever happened to folk rock?...I hope there's nothing wrong with Elvis. I haven't heard any news about him taking on any new movie roles in the last few minutes...In my last column I gave the impression the Byrds were writing the entire soundtrack for MGM's "Don't Make Waves." It's not so. The Byrds just wrote and performed the title song. A guy named Vic Mizzy wrote the score...Here's some Elvis news. He just bought a chain of nine gas stations. I guess he's worried about running out of gas...Bobby Vinton was clever releasing his record, "Red Roses For Mom," a few weeks before Mother's Day.

Will his Father's day record be "Golf Clubs And Cigars For Dad?"...I ran into Dino of the Young Rascals who told me they had wanted to change their musical style for a long time and they finally got out of the hard-rocking bag with "Groovin." It's a beautiful record and it made #1. Dino says keep your eyes open for more great, new and unexpected sounds from the Young Rascals.... Bye, dearies. □



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INSTRUCTIONS: 1. Print the names of your favorite stars (even if not listed above) on a sheet of paper. 2. For each name you select, enclose 10¢ to cover mailing and handling costs; for extra-quick special service, please enclose 25¢ extra. 3. Print your own name and address clearly.

Beatles (together)
George (alone)
John (alone)
Paul (alone)
Ringo (alone)
Dan Blocker
Peter Brown
Angela Cartwright
Dick Chamberlain
Sean Connery
Robert Conrad
Bill Cosby
Robert Culp
James Darren
Doris Day
Phyllis Diller
Dino, Desi & Billy
Troy Donahue
Donna Douglas
James Drury
Patty Duke
Barbara Eden

Ron Ely
John Erickson
Linda Evans
Roger Ewing
Sally Field
Ann Francis
Robert Fuller
Annette Funicello
Robert Goulet
Lorne Greene
Luke Halpin
Neal Harrison
David Hedison
Herman's Hermits
Steven Hill
Will Hutchins
David Janssen
Chris Jones
Marta Kristen
Martin Landau
Michael Landon
Jeri Lawrence

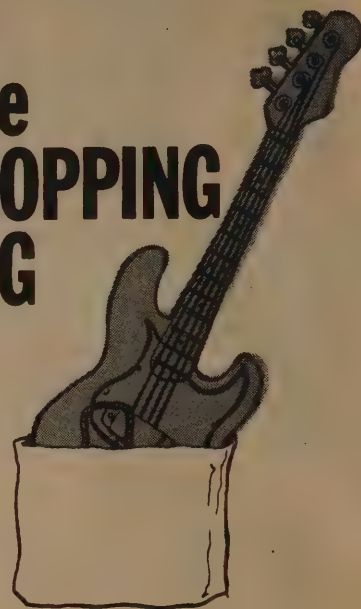
Jerry Lewis
John Leyton
June Lockhart
Richard Long
Trini Lopez
Lee Majors
Cheryl Miller
Hayley Mills
Roger Mobley
Monkees (together)
David (alone)
Micky (alone)
Mike (alone)
Peter (alone)
Liz Montgomery
Vic Morrow
David McCallum
Doug McClure
Peter McEnery
Rick Nelson
Paul Newman
Leonard Nimoy

Ryan O'Neal
Stephanie Powers
Elvis Presley
Bob Random
Robin (Burt Ward)
William Shatner
Nancy Sinatra
Bill Smith
Elke Sommer
Barbara Stanwyck
Connie Stevens
Yale Summers
Shirley Temple
Roy Thinnes
Robert Vaughn
Clint Walker
John Wayne
Guy Williams
Van Williams
Robert Wolders
Etem Zimbalist

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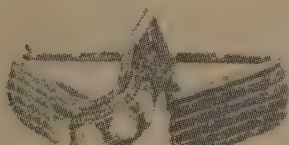
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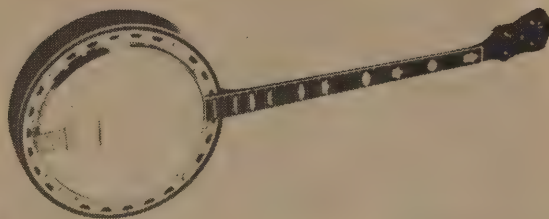
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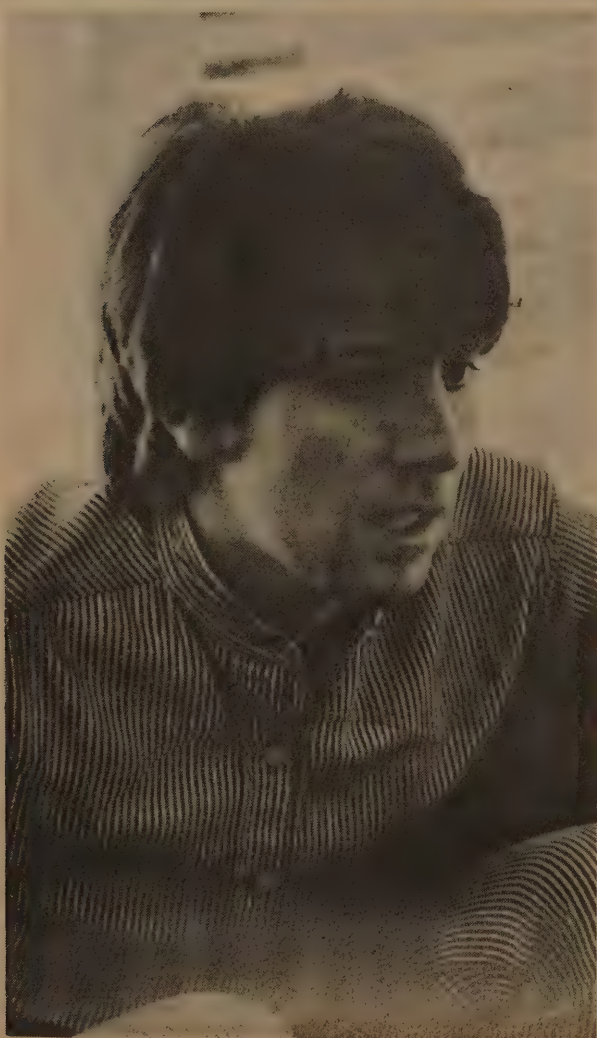
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Retail price is \$700.00 in sunburst finish, \$715.00 in blonde. Literature may be obtained. Write to The Shopping Bag.



....Of NASH and FOLK and COTTAGES,



GRAHAM NASH

I planned to catch the Simon and Garfunkel concert in Birmingham - dug it so much that I made it to Manchester, too! PAUL and ART came in on a flying visit to do three concerts. Birmingham and Manchester had only a very few empty seats...But London's Royal Albert Hall was a complete sell-out - despite stiff competition by way of GEORGIE FAME'S concert at the Festival Hall. (GEORGIE was furious that they were both on the same night - he had wanted to see PAUL and ART, and they would've liked to have gone to his concert!)

After the Birmingham show a small party had been arranged...for ART to meet the IAN CAMPBELL FOLK GROUP (England's leading all-round folk group)...for PAUL it was a reunion.

Then back to the hotel where they filled me with black coffees before I headed back to London. They also worked out train times for me to go up to Manchester the next day.

I recently splurged out and bought myself a full wig - dark brown, shoulder length - they have become very fashionable over here. PAUL and ART had us all in hysterics when they tried it on. It completely transformed ART, but on PAUL it looked very real...so real that he decided he would wear it on stage at Manchester! At the station the next day I met their manager MORT LEWIS and we rode up together. Going into the hall we bumped into HOLLIES GRAHAM NASH and BERNIE CALVERT, but there was no time for chat as the concert was about to start. The first half was good, but in the second half something happened - the atmosphere was electric...total communication between artists and audience. I would like to think that the wig had something to do with it; after the interval ART walked on stage shortly followed by PAUL; they both tried to look as tho' nothing untoward was happening. PAUL strode up to the mike and went into the opening bars of 'Wild Thing.' The audience collapsed! Then he pulled the wig off, muttering something about "always wanted to know what it was like being a long-haired rock 'n roll star..." and they both swung into their new single over here "At The Zoo." The rest of the concert rushed by...



of GARFUNKEL and ART!

including the five encores...it could have gone on all night (the audience roared when PAUL said this!)...and the theatre manager put a stop to it all by bringing up the house lights.

Backstage fans waited patiently to get autographs and to say how they had dug the show.

In the dressing room we discovered that the road to London passed very close to GRAHAM's new cottage - it didn't take much persuasion for us to stop by on the way to see it!

The new NASH abode turned out to be a very small cottage in a small village on the outskirts of Manchester... set back slightly from the road and surrounded by silence... "I've had it for about two years now, but I've only just started taking an interest in it. The builders and decorators are still in full command doing it up. It's over four hundred years old and used to be thatched, but it caught fire and nearly burnt down just over a hundred years ago...luckily the cottage was saved, but the authorities won't let me change back to thatch - they say it's too dangerous. I'm having a little attic soundproofed and turned into a music room...the larger attic room will be my bedroom and then downstairs two living rooms...the music room will serve as a guest room for visitors." I'm having the garden landscaped and trees planted round the outside to make a screen. The thing that knocks me out the most about it, tho', is the silence...isn't it beautiful?"

I shall quite understand if I hear that GRAHAM decides to retire when the cottage is all finished...it's too idyllic for words!

Then we clambered into the limousine and dozed all the way back to London.

Back at their hotel we all had a quick coke and ART checked his plane time - he had a lecture the next afternoon that he had to get back to - and then we parted. Although their singles aren't exactly smash hits, SIMON & GARFUNKEL albums are strong sellers over here - and they should definitely come back and do a more extensive tour... three concerts were just not enough! □



SIMON & GARFUNKEL

NEW STARS ON THE HORIZON



THE DEVIL'S ANVIL

Four years ago, four musicians got tired of playing the same traditional Middle-Eastern music over and over again every night in the Feenjohn, a Greenwich Village cafe. They formed a group, the Devil's Anvil, to experiment with a more modern sound, with the emphasis on a hard rocking beat.

They found work in an Israeli cafe, the Havah Nigilah on Broadway in Manhattan. But as their super sound developed they found themselves too far out for the Middle Eastern music cafes, the Greenwich Village folk clubs and the discotheques.

Felix Pappalardi, a versatile recording session musician, started working with the group. David Rubinson, a record producer with Columbia Records, liked their sound and got the Anvil a recording contract.

The Devil's Anvil are: Kareem Issaq, an Arab, on electric oud. He does most of the vocals. Jerry Sapir, from Brooklyn, plays guitar. He used to be in the folk music trio, the Tradewinds; he has a degree in classical music and he's played Middle Eastern music for a long time. The other guitar player, Steve Knight, an amazing technician and a rhythm guitarist supreme, also plays bouzouki and bass. Eliezer Adoram, an Israeli, plays accordion with the group. But it's not the accordion sound most people are used to hearing. It's used for color and it often sounds like an organ. Felix plays bass and guitar with them and arranges the music.

Other musicians added for their first album include Bobby Gregg and Herb Lovelle on conventional drums, Felix and album producer David Rubinson on various percussion instruments and Mike Mohel playing durbeki or dumbeg, depending on what country you're in. It's an Israeli or Turkish drum, made of earthenware or metal, with a deep, hollow sound.

Their first single was sung entirely in Arabic. The hippies dug it and the Devil's Anvil got an underground reputation, but the record didn't sell.

The next step was an album, available now on Columbia titled, "The Devil's Anvil - Hard Rock From The Middle East." All the songs are sung in Arabic, Turkish or Greek except "Misirlou," done in English, which is their second single.

"The single can be appreciated by anybody," says Felix, who now produces the Youngbloods. "But the audience for the album, from all indications, will be working rock and roll musicians."

The Anvil's LP may never make the best-seller charts, but as an underground album it should give young musicians a lot of new ideas about complex rhythms, colorful instrumentation and exotic sound. Something influenced by it could very easily explode into the top ten.

One group that's been especially influenced by the Devil's Anvil are the Youngbloods. Since Felix works with both groups, the Youngbloods have been hearing the Anvil since September 1966. When they first heard the tapes they all wanted copies for themselves.

Jesse Colin Young digs it for pure enjoyment. Banana feels very heavily influenced and feels the music has had an effect on the Youngbloods' tunes and arrangements. Joe Bauer feels influenced as a drummer, particularly in his ensemble playing. Jerry Corbitt, lead guitarist, has been most influenced by the Devil's Anvil. He says, "The way they play makes me feel stupid as a musician. I love them."

The album and the Anvil exist for a reason the music business is unwilling to accept at this point. It's a test tube. The album won't be a big money maker. There aren't many clubs that will accept the group as they are. But they're all fantastic musicians, experimenting with new sounds for the sake of music alone.

Although the Anvil was intended to be a non-commercial group, appealing primarily to musicians, Felix says, "When you do something that's good, you want it to be as widely accepted as possible."

If you have an ear for unconventional, exotic and exciting music, buy the Devil's Anvil album. You'll like it.



THE 5TH DIMENSION

The 5th Dimension offers a new dimension in sound - and their sound is happening all over. It's the new sound, the complete and total sound, a convergence of all the musical influences of the 60's embodied in a highly unique and talented group. Inspired by the modern harmony of the Mama's & Papa's, Hi-Lo's and Four Freshmen, combined with the soulful rhythm of contemporary blues singers such as Ray Charles, this group of two girls and three boys has succeeded in thoroughly exciting fans and D.J.'s alike.

Discovered by Soul City General Manager Marc Gordon while the group was on a Ray Charles tour, he was so impressed by their modernistic approach to pop music that he signed them immediately. Working hand-in-hand with Soul City founder Johnny Rivers, their enthusiasm was only exceeded by their eagerness to get them on wax and on the market.

Their first release on the Soul City label, "I'll Be Lovin' You Forever," began to climb; but before it achieved momentum, Rivers and Gordon decided to rush out "Go Where You Wanna Go," a production so exciting they just couldn't contain it. Written by John Phillips of the Mama's and Papa's, the song exploded to the top of the charts and catapulted the 5th Dimension into public acclaim. D.J.'s on both R&B and pop stations jumped on the bandwagon, attesting to the versatility of their musical "bag."

The individuals who comprise THE 5TH DIMENSION are as interesting and dynamic as the group itself.

MARILYN, a native of New Jersey, won the "Miss Bronze Grand Talent Award" in 1962. A natural beauty with a personality to match, she is a graduate of UCLA in Business Administration. She is keenly interested in world affairs and hopes to be the president and chairman of the board of her own music corporation some day. Her grea-

test musical inspiration comes from Ray Charles and James Brown, and her favorite group is the Supremes.

FLORENCE was winner of the "Miss Bronze Grand Talent Award" in 1963. She also is a college graduate and holds a teaching credential from Cal State at Los Angeles. At one time a school teacher, she now is enthusiastic and overjoyed with the success of her group and really digs show business. Her sense of humor is quick and her vitality is continually stimulating the group. She has been a student of voice most of her life and is also an excellent violinist. She loves all types of music from jazz to classical. Both Florence and Marilyn are single.

RON has been associated with choirs and spiritual groups since the age of six. A native of St. Louis, he appeared with the Chorus of the Municipal Opera of St. Louis and has been a member of the famed Wings Over Jordan Gospel group. He is most proud, however, of having toured with Nat Cole and Dorothy Dandridge, and the small part he played in the film version of "Porgy and Bess." He admires Frank Sinatra and Nat Cole as great song stylists and places the Four Freshmen high atop his list of favorite vocal groups.

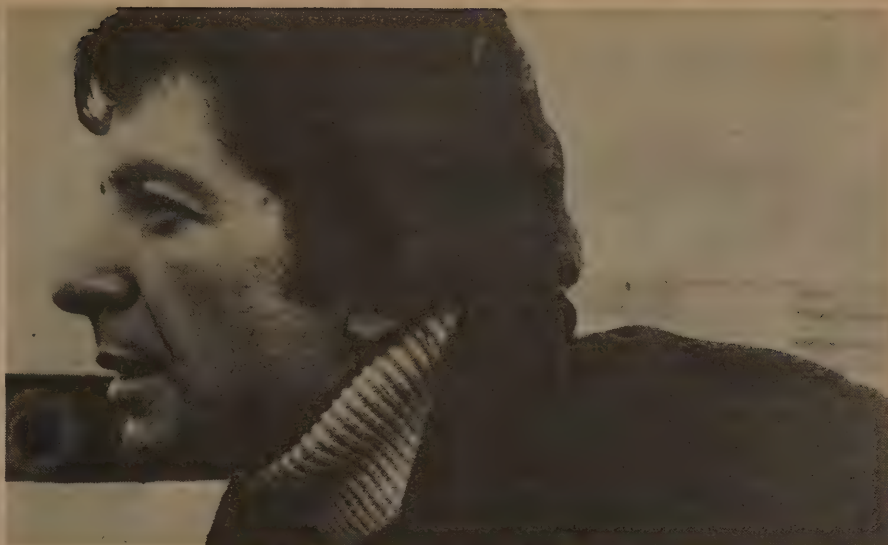
LAMONT is also from St. Louis and attended Sumner High School with Billy, the fifth member of the group. He originally aspired to a professional baseball career, but became quite interested in music while serving in the Army. He was a member of the U.S. Army Drum and Bugle Corp and participated in many U.S.O. variety shows. He is the "cool" and quiet member of the group, but his good judgment and taste are an important influence upon his fellow members.

BILLY is the youngest and impetuous member of the 5th Dimension. He loves practical jokes and is constantly coming up with new ideas and exciting plans for the future. A fine vocalist, in the tradition of Otis Redding, when Billy sings his solos, people are immediately "turned on." Also an excellent guitarist, he formed a band while in the Army which soon became one of the big attractions in Nuremburg, Germany.

The 5th Dimension has already appeared on several major pop TV shows (Boss City, Where The Action Is, American Bandstand and Shebang) and on stage across the country from the Shrine Auditorium in Los Angeles to Carnegie Hall in New York.

Their act is an example of showmanship at its best, with custom-made "Mod" costumes and expert choreography. Their repertoire runs the gamut of songs from soul to pop, all of which are done in their unique "five dimensional" style.

There is no doubt that the 5th Dimension is a happening group - and they're happening NOW.



LEONARD COHEN

"Who is Leonard Cohen?" was the big question when Judy Collins released her "In My Life" album on Elektra.

"Most important, the album contains two songs by a young Canadian poet named Leonard Cohen," reported Hifi/Stereo Review. "On the basis of these two songs alone - which are the only ones of Cohen's I have heard, and which I am told are the only ones so far recorded - he seems to me to have the potential to be a kind of new-folk Bart Howard and of becoming the most important composer in this genre since Dylan. 'Suzanne' is a gentle, mystical love song; 'Dress Rehearsal Rag' is the most chilling recitation of total defeat I have ever heard, more frightening in its way than even 'Gloomy Sunday.' I eagerly await more from Leonard Cohen and from the newly triumphant Judy Collins."

Canadian-born Leonard Cohen, an acclaimed author and poet of more than passing interest, has emerged as one of the most exciting songwriter-performers of today. A sensitive, ruggedly handsome and unapologetically tough-tender young man of our time, Leonard explores and gently teaches ideology of love in his lyrical and universally poignant songs.

Critical hosannas fell at his feet after an appearance on a Canadian TV show last fall, which prompted subsequent concerts at six major colleges and universities. His performances are compelling, as are his compositions which have been sung and recorded by such influentials as Judy Collins and the Stormy Clovers, a Canadian group presently generating raves on the pop-rock scene.

"Ladies And Gentlemen...Mr. Leonard Cohen" is the title of a film shot by the National Film Board which followed Leonard from campus to quad while he toured colleges, singing and giving read-

ings. The film ran as an Easter special on the CBC where it, and Leonard, won resounding accolades.

He received many offers to write film scores for Canada's growing movie industry.

Having just signed with Columbia Records, Leonard continues to produce more songs but now with the thought of his own single release in mind. He recently participated in a reading with Norman Mailer at the University of Buffalo, N.Y., and he looks forward to a summer concert with Judy Collins in New York's Central Park, the Newport Folk Festival, and a one-man show at Town Hall this autumn. His warm way of offering his songs and poems recently won him the fealty of critical teenagers in Los Angeles.

Leonard's two novels, "The Favourite Game" and "Beautiful Losers", are published by McClelland & Stewart in Canada and Viking Press in the U.S. Also published are four volumes of poetry: "Spice Box of Earth", "Let Us Compare Mythologies", "Flowers For Hitler", and "Parasites of Heaven". "Spice Box" was a runaway best-seller. "Beautiful Losers" was paperbacked in March by Bantam as their lead title of the month. The initial edition was 250,000 copies, and a meticulous plan to promote the novel promises to cause a second edition soon.

Leonard maintains a home on the Greek isle of Hydra but frequently returns to Montreal to renew his "neurotic affiliations." He has lately been noticed prowling about New York, L.A. and Montreal folk and roll houses for a taste of the new sounds. His admirers grow as an ever-increasing retinue of fans of the new awareness frequent his readings and concerts. He is warned to see them walk with his books.

Young, immensely intelligent, Leonard Cohen is a rarity: a very good popular poet, songwriter and performer. You'll like him.



The Nitty Gritty Dirt Band never had a beginning. The group just happened.

The six young artists who make up the Nitty Gritty were drawn together by a common love — music. But at the outset they had no intention of becoming a formal, professional organization. They played for kicks.

It all happened in the Long Beach, California, area, south of Los Angeles, where the boys were attending high school or junior college. Two of the band's members, Bruce Kunkel and Jeff Hanna, were associated as folk singers in their early teens. They met the other boys through a mutual inquisitive interest in the revival of "jug bands," and an experimental group was formed as the "Illegitimate Jug Band," the word "illegitimate" being adopted because they did not actually use a jug.

The Nitty Gritty Dirt Band is as distinguishable by their attire as by their unique music, which is produced by guitar, harmonica, mandolin, banjo, kazoo, washboard, phinny, sandblocks, comb and, with apologies to Lawrence Welk, bubbles. Their clothes date back to the 1920's, featuring pin-striped, double-breasted suits with wide lapels. Cowboy boots add a bizarre touch to the authentic outfits which were purchased in a San Pedro second-hand store for less than \$10 and cost \$300 for tailoring.

Here are nitty, gritty facts about the boys themselves:

Jeffrey Robert Hanna (Spanky Duff) was born July 11, 1947 in Detroit, Michigan. He later lived in Phoenix, Arizona and Denver, Colorado before the family arrived in Long Beach where his folk music interests brought him together with Bruce Kunkel. In high school the two boys formed "The New Coast Two," which later grew into "The Illegitimate Jug Band." Later, at Long Beach City College, Jeff, Bruce and a third member of the Nitty Gritties, Ralph Barr, formed the nucleus of the present band. Brown-haired and brown-eyed, Jeff admits his interests center on music, girls and sports, but not always in that order.

Bruce John Kunkel (Spider Bones) was born in the Panama Canal Zone on November 10, 1946, but in his first year the family moved to Long Beach. While still at Grant Elementary School he studied saxophone and piano, with side interests in graphic arts, hot rod cars and athletics. In high school, he continued these interests, particularly music, and also discovered a new hobby: girls. It

was in high school that he became associated with Jeff Hanna in the formation of musical groups which eventually became the Nitty Gritty Band. The group's success gave Bruce an excuse to check out of his philosophy studies at California State College in Fullerton.

Jimmie Fadden (Starch Harpo) was born March 9, 1948, in Long Beach, the Southern California city where the Nitty Gritty Dirt Band also was born. As a youngster, Jimmie divided his time between model airplanes and music, with great affection also for animals—horses, dogs, cats, guinea pigs, you name it. Blue-eyed and brown-haired, Jimmie carries a scant 130 pounds on a 5-foot, 10-inch frame. He would like to devote his free time to art, but confesses that music consumes most of his days and nights, what with personal appearances, recording sessions and practice.

Ralph Taylor Barr (Raucious) was born in Boston, Mass., on March 12, 1948, but when he was eleven moved with his parents to Southern Calif. Four years later he commenced playing guitar and became so proficient that he later was hired by McCabe's Guitar Shop in Long Beach as an instructor. One of the originators of the Nitty Gritty Dirt Band, Ralph now enjoys all types of music although he first was attracted by the folk field. Ralph likes to be outdoors, but not as a sportsman, and finds the most enjoyable part of his new career is seeing different places and meeting people.

Leslie Steven Thompson (Totally) was born June 4, 1948, in Long Beach, but spent many of his growing years in the mountains of Idaho, Wyoming, Utah and Colorado. He likes steak and mashed potatoes and "medium-thin girls of the rugged-sweet type." He likes to camp out or work with leather but right now is concentrating on having fun, meeting people and "making money." Brown-haired with light green eyes, Les is a husky 5-foot, 8-inch, 148-pounder who prefers music that fits the mood he's in.

John McEuen was born in Oakland, California, on a cold, rainy December 19, 1945. He attended a variety of schools in northern California and the San Francisco Bay area before the family moved to Southern California. John admits he was a good student until midway through high school when his interests in guitars and folk music proved far more appealing than textbooks and laboratories. He gained experience as a "performer" working as a magician in the Disneyland Magic Shop, so it was an easy transition to becoming an entertainer with the Dirt Band. Sandwiched-in were his winning of the Topanga Canyon Banjo Contest, work with a comedy act, with a big folk group and with a country-western band.

Now the Nitty Gritty Band plunks and twangs all day. □



THE SCENE

(cont. from pg. 6)

are Little Women like Jo March, Blondie and Buffy St. Marie.

The female in George Harrison's songs is a mirror image of his own personality, an extension of self with no more real life than a shadow; the woman appears only as a foil in the songs. There is no real attempt to show what "she" is or how "she" responds to whatever the protagonist does. In "Strawberry Fields" Harrison eliminates this limp creature almost altogether — perhaps sensibly, since he apparently can't handle women in songs yet.

A few other songwriters, with a fair amount of talent otherwise, have also shown this flaw — their women are faceless and vapid, spiritless hand puppets with forever outstretched arms. It gets to be a drag when a songwriter keeps telling us, "I love her because she is just so much like me, only not quite as beautiful."

This odiously boorish attitude covers the writer's insecurity in his relationships toward women. And his arrogance toward and disregard for the individuality of the women in his songs masks shakiness and unwillingness to come to grips with the full blast of femininity, an inability to describe and observe human qualities in general, and a rather deeply repressed alienation toward other people.



George Harrison

It is quite possible — and to be hoped — that the callowness in the lyrics of George Harrison and of some of the creative others who have similar writing blocks will be unjammed by continued exposure to the world and its female inhabitants, and will not be a permanent cripplement. I want it to be clear that I don't mean this as a reflection on the personal virility of George Harrison or any other songwriter. This is a deficit in sensibility and soul. □

THE STORY of

Wind Instruments

A music retailer in Seattle, Washington came up with this unique idea for introducing a new trumpet recently; he held a Sunday afternoon reception in honor of the instrument, inviting some three hundred professional trumpet players in the area. Formal invitations were sent out, wives were invited, too, cocktails and hors d'oeuvres were served and entertainment (music, naturally) was provided.

"It was the wildest blast you ever saw," the retailer said afterwards. "We had six of the trumpets and every guy here took his turn playing one—from jazzmen to the symphony artists."

The introduction points out the scope of wind instruments on the American scene today. They're popularly called band instruments and with good reason. Over 90 percent of the instruments in use today are being played by bands—from the professional dance band groups like Woody Herman or the Glenn Miller contingent, to the community offerings, to the marching college and high school varieties.

This is far from the total extent, however. One would hardly call the Minneapolis Symphony, the Philadelphia Orchestra or the New York Philharmonic dance bands. And, big as he is, Al Hirt playing a solo on his golden horn doesn't qualify as a band either.

Best estimates place the number of woodwind and brasswind instruments in circulation in this country currently at 7.5 million. The ones ranking on top of the popularity poll are the trumpet and clarinet, with saxophones, flutes, trombones and cornets running next. No marching band would be without its Sousaphone section. French and English horns, oboes, piccolos, tubas, mellophones, euphoniums and fluegelhorns pretty much round out the family of wind instruments.

The tradition of the winds is as deep and rich as any musical instrument. It goes all the way back to those fabled trumpets that blew down the walls of Jericho. The Al Hirt of that historic day wouldn't

recognize the instruments of the present vintage, however, for a great amount of design excellence and craftsmanship have been built into them over the years.

One of the oldest wind instrument makers in the world is the Leblanc family of companies, founded in France. Its Noblet line of instruments dates back well over two hundred years. A chance meeting between Leon Leblanc and Vito Pascucci in Paris during the second World War led to the formation of G. Leblanc Corporation in this country. At the time Pascucci was with the Glenn Miller Band.

Pascucci, president of Leblanc here is considered to be one of the most knowledgeable men in this country when it comes to building wind instruments. His company presently makes five distinct lines. Three come from France—the Leblanc (Paris), the Noblet and Normandy lines, while the Holton and Vito lines are manufactured at Leblanc's three U.S. plants.

Grade, high school and college students and bands are the biggest users of wind instruments. The instruments are sold primarily through a nationwide network of retail music stores (dealers) who are supported by manufacturer field sales teams.

With youngsters making up the big percentage of any manufacturer's market, one might think the professional musicians—whether they be symphony, dance band, combo or jazz soloist—are relatively unimportant. Nothing could be further from the truth. Pascucci explains why.

"The virtuosos, professional artists, jazz specialists provide much of the impetus for the entire profession. A manufacturer will work with these great musicians to design an instrument to suit their likes. This requires many hours of working together where ideas are exchanged, a prototype is designed, reworked; then there is more discussion and more design effort before the instrument is finally completed.

"This kind of a situation is good for everyone. The artist is the expert on the sound. He has the feel for how he wants the music to sound when he plays the instrument. It's not something that he can describe in words; it's something that must be worked on until he finally shouts, 'That's it, that's the sound I want.'

"The manufacturer, with his staff of experienced designers, is the expert on building an instrument that achieves that sound. When they do, many times they take the basic design and build a student model, and then the development is carried to the colleges and high schools and another new state of the art has been reached."

There are numerous examples of this, in the case of Leblanc alone. The company designed and built a trumpet for Al Hirt, now has an Al Hirt Special for students, made by its Holton division.

There's the Herriot model trumpet, patterned after the instrument played by well-known Canadian trumpeter, Bobby Herriot. The company worked with Phil Farkas, educator and eminent French hornist, and now offers an instrument named after him.

Not all student instruments are inspired by well-known professionals, of course. Many are the result of filling a specific need or representing the design and production experience of the maker to bring about further improvements in existing instrument lines. Actually building an instrument requires extremely exacting production capabilities, both in terms of craftsmanship and the machinery utilized.

Case in point: an artist's trumpet, crafted at the Frank Holton & Company plant in Elkhorn, Wisconsin. The making of a trumpet (or any other wind instrument) requires dealing not only with tangibles such as length, width, depth, hardness, smoothness, but with intangibles as well—factors virtually impossible to understand and appreciate except in terms of the

finished product. These are the elements that produce the sound as it is heard in the designer's or artist's "mind's ear" and these are the elements that make producing an instrument somewhat of a magic art.

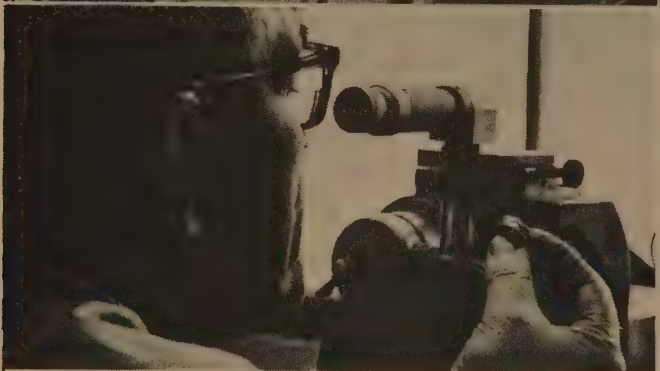
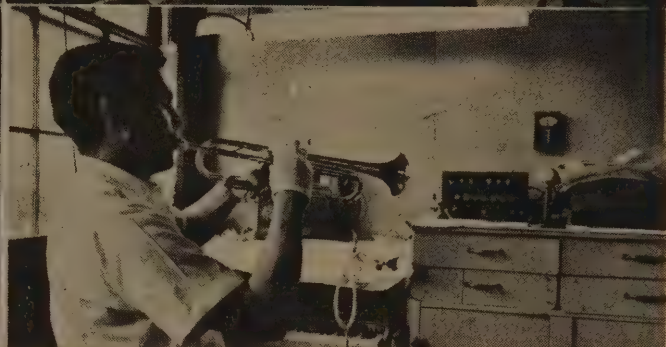
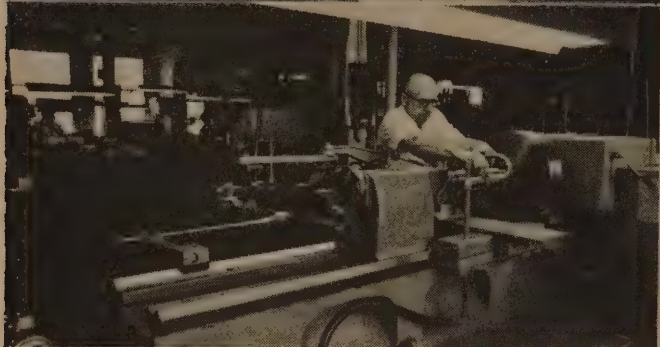
What starts out as a flat sheet of special formula brass will soon be the bell of the trumpet. The shape of the bell is scribed on the brass, then cut out with power shears to precise specifications. This flat stock is placed on a mandrel and rough-formed into a flared length of tubing. Many more forming steps will unfold before the bell takes on its characteristic graceful contours.

The experience of the craftsman is evident in the next step, brazing the rough-formed bell. The seam must be perfectly uniform without even the smallest leak or pin hole which could affect the playing quality of the finished instrument. Now the bell is shaped and tempered, one of the most critical steps in the production process. Here, the craftsman must not only "flow" the metal to uniform thickness all around but by careful hammering bring it to just the right degree of final hardness. The bell is heated, annealed and retempered several times during this phase of the operation.

Next the bell is placed on a mandrel and "spun," using special tools to work the metal to its finished shape. The costly mandrels must meet pinpoint tolerances, for here is where tone quality and response in the instrument are achieved.

Last step in the spinning phase is to insert a brass wire to form the bell ring. The metal is then spun back over the wire for strength. A step that seems as small as this is still very vital, for it insures a clear, clean quality tone.

Now the bell moves to a large hydraulic press for final shaping. Here it is forced through a slug of soft metal under twenty tons of hydraulic pressure to make sure the interior dimensions perfectly match the required tolerances.



Left column, top to bottom: Top; Pattern for trumpet bell is cut out of 24-gauge special formula brass with power shears. Middle; Mandrel lathe shapes brass into trumpet bell. Bottom; Diamond cutting machine automatically provides intricate faceting to virtually any design. Column above: Top; Polishing and buffing trumpet by hand. Bottom; Final inspection, including 10 pounds of air forced into trumpet to detect leakage and a check on response and intonation. Now blow your own horn.

To bend the bell to its characteristic crook-shaped form, pitch is poured into the mouth and allowed to harden. This makes it possible to bend the tubing while retaining the circular cross-section and without restricting the interior dimensions. The bell with its center core of pitch is placed in a special jig and carefully bent to its finished form. Then it goes in an oven so the pitch can be melted and emptied.

Finally the bell is polished and buffed, in the hands of skilled artisans. Again, care must be exercised; the slightest inaccuracy can destroy the overall performance of the instrument.

While the bell is being made, so are the valves in another part of the plant. The valves can literally "make or break" performance characteristics. The valves must be sturdy, they must be light and swift and they must not leak. Achieving the first two depends upon a combination of design and production accuracy. The third, air tightness, is based entirely upon how well

a manufacturer establishes and maintains precision tolerances between piston and casing. What's at stake here is playing quality. The most microscopic pin hole in the tubing of a trumpet can cause one or more notes to blow stuffy, out of tune, or both. The key to superior brass instrument performance is the ability to make the piston and the casing absolutely straight and concentric.

The body of the trumpet piston is cut from tubing of a high nickel-content alloy. It must be strong and wear-resistant. Port holes are drilled on a precision indexing head fixture, accurate to within .001". Brass liners, machined to shape, are then carefully inserted by hand. To make sure the bore dimension is maintained, the liners are reformed to perfect roundness, using a series of rapidly rotating ball-tipped spindles graduated in size up to the bore dimension.

Next the pistons are brazed—probably the single most important step in the entire valve-making process. A minute pin hole in the

brazed seam would again cause the trumpet to blow stuffy and out of tune.

The pistons are turned down to size on a super-precision lathe. Feed and spindle speeds are independently controlled by a unique electronic system that insures proper cutting and finish at all times. The lathe spindle runs true to .00005"; and diameter, concentricity and straightness of the piston are maintained to a tolerance of .0001".

Now the pistons are plated to a thickness of from .010 to .012 on a specially-designed rack which insures maximum evenness of "build-up" during the operation. Plating the piston provides longer playing life and freedom from corrosion. The pistons are then ground, utilizing a method that retains the plating thickness and preserves the perfect concentricity.

For there to be a perfect fit, the casings must be finished to the same exacting specifications as the piston. This is accomplished mainly through use of special carbide reamers. The reaming process is followed by a final machining operation

where one-thousandth of an inch is taken from the casing to leave a clearance of only .0004" between piston and valve casing. This is the critical step that will determine air tightness. The clearance between piston and casing on the trumpet is one-fifth to one-tenth the thickness of a strand of human hair.

The final step is the fitting of the piston. This is done by hand by an expert craftsman. Pumice is applied directly to the piston which is worked in with a rotating motion of the hand.

The bell and valves are the essential components of the trumpet. At this point, final assembly takes place. After this, the instrument goes through a series of tests, conducted by an expert artist-craftsman. Particular attention is given to the valve action. Next the trumpet is packaged and then it is ready to leave the plant.

Only one step remains and that's the most important of all. It involves the pleasure the instrument will give a musician who plays it and the many thousands of people who hear him. □



GENE CORNISH'S Dictionary of Musical Terms



THE YOUNG RASCALS' GUITARIST TALKS ON SOUND

Reverb

A large hall sound like you would get in the high school bathroom when you're singing with a group. That's the perfect place to sing. Reverberation is the sound bouncing off walls and making a sound last longer. Reverb can also make a lot of noise and distort a guitar. It can be a crutch for bad music. It's actually a conglomeration of springs and amplifiers that reproduce a concert hall, echo-y sound. You can have a reverb control on an amplifier.

Feedback

That's a high pitched sound coming from a speaker when a microphone or guitar pickups are put in front of the speaker. The message is going into the mike, out of the speaker and back into the mike. Guitarists use feedback once in a while for the effect. It causes a sustained pitch.

Acoustic

Acoustics are the sound conditions of a room. An acoustic guitar is a non-electric guitar which produces its own sound without amplification. An acoustic guitar has a hole in the center under the strings. A flat top acoustic guitar would be a Western guitar or a rhythm guitar used on recording sessions.

Amplified

A magnified sound, built up, made stronger. A guitar amplifier takes the sound from the strings and builds it up fifty or sixty times and pushes it through a speaker.

Electric guitar

An amplified guitar for people who want to be heard.

Overdub

That's a recording technique in which you tape-record your first track, then you add over that more voices, instruments or sounds. Overdubbing is adding to what you already have.

Generation

You start with a one-track tape recording. If you make a copy of that tape, you have gone through one generation and you have also lost a little quality. You can make a copy of the second tape onto a third tape and have two generations. Every time you make a copy or a generation, you lose one digit of quality.

Dual track

That's a two-track stereo tape recording. You can have a guitar on one track and a bass on the second track. There's a control for each track so you can balance the volume of each instrument. We cut our records on eight tracks so we can re-balance everything. It's like having another session without actually playing. You can take your best recorded performance and redo it. You can balance it or add echo or whatever you want to each track.

On a home tape recorder, you have two tracks going one way, then you turn the tape over and have two tracks going the opposite way. On a professional recorder you have four tracks going one way on one side of the tape.

Echo

That's a repeating device. There's an echo unit for a guitar which has a circular disc in it. The disc has one recording head and five playback heads spaced about one quarter of an inch apart. You play your note, it goes through the recording head and it is played back through the other five heads. It happens very quickly. You can change the speed of the wheel and get a slower or faster repeated echo. There's also an erase head just before the recording head so the next note can be recorded. It all happens very quickly. It's actually a little device you attach to your amplifier. The opposite of that is reverb, which is a holding device. The note is sustained and drifts off. An echo repeats the note over and over in quick succession.

Fuzztone

That's another device you attach to your guitar. It sustains and distorts a note. The note goes down your lead into the fuzz tone and the note gets squeezed, distorted and sustained. There's a mechanism in the fuzz box that does that.

Pitch

A tone frequency. A note is a certain frequency to your ear. If you're above it or below it, you're off pitch or out of tune.

Tone

That's a variation of treble or bass. It could be mellow or very piercing. Treble would have a high tinny tone and bass would be full bottom.

Volume

Up volume is loud, down volume is soft. There's a volume control on the amplifier. Say you have ten decibels and set your volume control on five. That would be half volume. Then you can work the volume control on your guitar so you don't have to walk back and forth to the amplifier. You have controls for tone on both the guitar and amplifier, too. I put my tone controls all the way up on my guitar and use picking techniques to sound soft or loud. That way I get full frequency out of all the guitar pickups and better pitch. If you turn them down you lose frequency.

Pick up

A pick up is a little microphone under the guitar strings. There is a pick up for each string.

Bass run

It's a definite pattern repeated rhythmically. A walking bass would be 4/4 time up and down the scale. A 2/4 bass cuts the time in half. That's in between the back beat. Walking bass is in between and on the beat. There's a lot of bass runs.

Funky

Soulful, nitty gritty, bluesy. That

would be a song with a lot of feeling, very emotional. A down-to-earth, funky guitar piano or organ. There's funky voices, too.

Back beat

A drummer plays back beat. It's a single rhythm. Playing on one and three.

Rim shot

A drummer hits the skin of the drum and the rim simultaneously. It makes a bang rather than a bum, bum. It's a metallic sound, and it's much louder. It's used to emphasize certain beats.

Riff

A melodic phrase of notes.

A bridge (in a song)

A change of pace in a song. You do two verses and then a change. The two verses are on the same line melodically and lyrically, then you go into the bridge which defines what you just said. Only you go into it a little deeper.

Bottom

The low pitches. A bass guitar or bass drum.

Head arrangement

A musical arrangement that's not written on paper. The music is felt. You make it up and play it rather than read or write it.

A Feel

Comfort, understanding. Do you feel the music? Do you understand what he's saying on this instrument? Can you feel this bass run in here or can you picture this part going into this song? Play what you feel, your mood at the moment.

Sponge rubber guitar

You put a sponge rubber under the guitar strings to create a muffled sound. It makes sort of a banjo-guitar sound.

Open box guitar

That would be an acoustic-flat top guitar.

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MY NAME _____

ADDRESS _____

CITY _____ STATE _____

WE READ YOUR MAIL

(Continued from pg. 8)

the radio. College kids really dig these three groups and would like to read something intelligent about them, which can only be found in your magazine. Keep up the intelligent work.

Sincerely,
Sandy Anderson
31 Sherman Ave.
Columbus 5, Ohio

Dear Editor:

I just finished reading the March issue of Hit Parader and all of a sudden I am compelled to write. Because I've got to say that your magazine is the most interesting and informative on the market. That's not all I've got to say.

Right at this moment I am completely and thoroughly hung up on the beautiful music of Simon and Garfunkel. Their latest LP, "Parsley, Sage, Rosemary, and Thyme," is a fantastic variety of superb compositions. It's not only the lyrics that are great but the whole construction of the songs is effectively perfect. With Paul Simon's lovely poetry and Art Garfunkel's arranging ability, they just couldn't help but come up with such excellent bands as "Scarborough Fair/Canticle", "Cloudy", and "For Emily, Whenever I May Find Her". It just goes to show that simple beauty can be just as fulfilling as electronic chaos (no offense).

Also, I would like to voice a favor towards a favorite farmer local, the Daily Flash. They're managed by Charlie Greene and Brian Stone and their latest single is "The French Girl."

Oh well, thanks for reading this. Keep it up and all that.

Sincerely,
A Reader
2673 38th S.W.
Seattle, Wash. 98126

Dear Editor:

By some accident I got a hold of one of your Hit Parader back issues. I read everything, so I found out that you had an issue about the

Byrds. "Well, for 40¢ what can you lose?" I thought. So I sent in my money.

Well, today I got the issue (July 1966). Man! It was something else! That was the best article on the Byrds I have ever read, especially the interview. What can I say? I think the Byrds are fabulous and so is your piece of work. This must sound strange coming from an 18-year-old boy. But I play guitar myself. And when one plays six and nine chords, they way the Byrds do, one learns to appreciate them.

Thanks a million for the great magazine and for boosting the Byrds.

Patterson Loo
RR #1 Enchanted Hills
Cromwell, Indiana

Dear Editor:

In your May issue on page 12 (that is, if you know how to count) Micky looks like he's picking his ear. On the back page they have old men and women saying how they learned to play cheap, warped instruments. Banana, of the Youngbloods, picture has in the background the Hit Parader Bldg. On your front page Donovan's wearing a Hit Parader instead of the measles' button. I'd rather the measles. Frank Zappa looks like Granny having one of her better days. All she needs

I wouldn't pay 35 cents for your whole building. You'd have to pay me 35 cents. Your book is like watching Bambi and Winnie the Pooh (which are your idols). All you put down is lies and I'll advise all my friends of this (that is, if they have ever heard of the junky magazine, called (excuse me but I musn't say it).

Reading Popeye is more exciting than reading this trash magazine. I advise for education you should read Beetle Bailey. I burned this gruesome magazine after I read it because it is first class garbage. My garbage man throws it off the truck.

On page 38 in your May issue it says buy Go-Go (excuse me go-go); we need the money so you can buy a 16 magazine so you can copy from it. I dare you to print this even though you can't read it.

Hatefully yours,
Mark Renauer, Brian Karwan
Garden City, Mi.

Dear Editor:

Since Hit Parader issue Feb. 1967, you've spotlighted Lothar and the Hand People. I never paid too much attention to these articles. From their appearance I evaluated that they were five untalented boys using up precious space. Today I heard their song, "Rose-Colored Glasses." It is one of the best records since "Penny Lane." This group has a polished beauty yet to be emulated. They have a smooth, clean, sound that is the route to success. As you predicted, Lothar and the Hand People will reach that height of glory. And I will do my best to see that others awaken to the matchless quality of Lothar and the Hand People.

Another group that is on the rise is Every Mothers' Son on MGM. During the summer, organist Bruce Milner brought the group up to my camp. Their concert was brilliant. They overpowered the audience with their excellent harmony. Watch for them.

Thank you for your time. A faithful reader and subscriber,

David Simon
91-61A 193 St.
Hollis, N.Y. 11423

Dear Editor:

I would like to compliment you on your story about the Blues Magoos and explaining their way of creating that groovy psychedelic sound. I am a drummer for a combo and everyone of us read it. I myself have used the tips that the Magoo drummer uses.

I would also like to compliment you on your whole magazine because I think it is the hottest and most hip magazine telling about pop music. I think every musician, classical or rock and roll, should read your magazine to keep up with what's going on in the pop field.

Charlie Wyman
Hillsboro Rd.
Nashville, Tenn.

Dear Editor:

I read Hit Parader quite frequently and generally find it very interesting. I especially enjoyed the article on George Martin and the Beatles in the May issue. I have had the pleasure of corresponding with George Martin recently. He is certainly a very talented individual, and yet extremely modest about his work.

The main reason I am writing, though, is to ask a favor of you. I would like very much to correspond with any intelligent Beatles' fan interested in discussing the group's music and their constantly changing image. I personally consider the Beatles now — not as entertainers, but literally as artists. And I find that in a second-year science course at the University, there are not that many people around who are interested in discussing this.

I would appreciate it if you can help me by printing this letter, or sending addresses of others who may have written with a similar wish.

Yours sincerely,
Don Monson
24 Mayall Ave.
Downsview, Ont.
Canada

Dear Editor:

I would like to criticize your reader, Wilbur McMaster, for the way he keeps leering at Cher's bosom when she displays it in your magazine. I used to think he was a modest kid, until I read his letter in your April 1967 issue.

Aw c'mon...have some articles on The Who, The Seeds, Them, The Mothers of Invention and The Gabby Hayes Mowing and Window Breaking Society. One more thing, every reader of your magazine should buy the John Mayall Blues Breakers album (on London Records). Eric Clapton is the best blues guitarist in the world!! Clapton's work on this album even cuts Bloomfield's! (Gasp!)

You may now go back to your sandwich.

Richard Collins
75 Governors Ave.
Medford, Mass. 02155

(Continued on pg. 64)

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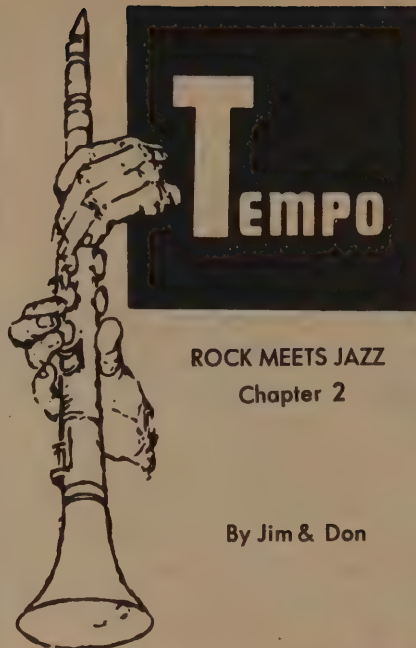


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ROCK MEETS JAZZ

Chapter 2

By Jim & Don



JACK of the Airplane

In the July issue of HP, Frank Schifano, bassist with the Dizzy Gillespie band, commented on the historic jam session at Basin Street West between the Jefferson Airplane and Diz's Quintet. Frank mentioned that he wanted to hear how the Airplane felt about the gig and we figured you might like to know, too.

We rounded up some of the Airplane and asked them what they thought of the jam. The general consensus was "great fun."

Jack Cassidy, Airplane bassist, had this to say:

"Frank Schifano plays the electric bass

but he attacks it as if it were a stand-up bass. I was very impressed by his sense of time, which most be-bop jazzmen have. He was just riffing off run after run and it would all be solid.

"He said he dug a lot of the things we were doing.

"We jammed together on a couple of things. One was a modal thing, which is working off a scale instead of working off chord changes.

"Some numbers came off, some didn't. It was fun. It's really two different worlds. Even the jazz world is broken up very obviously into different worlds.

"But I think jazz and rock musicians are beginning to get along much better than they used to. I run into more and more young jazz cats. Quite often a jazz musician has played rock and roll at one time or another, whether it was a training ground or just to make money. A lot of the East Coast tenor sax men came out of rhythm and blues groups.

"There are a lot of good jazz bass players. But there aren't too many really good white bass players in rock. But I've been running into more good ones lately. There have always been good Motown bass players."

Then we asked Paul Kantor, Airplane rhythm guitarist, how the jam began.

"They came up on stage and did it. I wasn't about to approach Dizzy Gillespie and say, 'Hey, man, can I play with you?'

"He came up and played at the end of our set. It was really nice. We did some nice things. It was a little strange at first, but it worked out.

"It's not really happening out there a lot. Jazz is still doing a lot of dead stuff out there. There's a lot of old jazz players still playing old jazz. I suppose they're good if you like jazz."

Spencer Dryden, drummer, had these interesting comments on the rhythm basics:

"Frank plays quite differently from any electric bass player. He's a very fast walker. He uses a lot of repetitive patterns, a lot of fast quarter-and-eight-note things. He does not play loud in volume but he keeps up this insistent steady thing underneath all the time. So it's always happening. It's always just right there.

"In that band I would say that he's probably the anchor, along with Candy Finch. But Candy's a little bit freer in his playing than Frank is. So again it's a different approach.

"The first time Dizzy just walked up and did it. Because, as I remember, he was feeling extremely happy. As we were about to get off, he came up and waved and said 'Just go right back on' and picked up his horn.

"The next night we did it, and the next weekend after that, for the breakfast shows. It was, really, a ball. He's a lot of fun to work with." □

MY Favorite Records

by Felix Cavaliere/organist
Young Rascals



Pet Sounds by the Beach Boys is one of my favorites. It comes on the scene as quite a surprise to a lot of people. It has some beautiful, new, interesting ideas, both vocally and instrumentally. It started a whole new wave of music — if not for the masses, at least for myself. The way they group their sounds and harmonies is very pleasant to the ear. It's a form of psychedelic music that's compatible to intelligent people. It's not just a lot of noise.

My favorite album is usually the newest one I pick up on. Right now I'm very hung up on Dionne Warwick and Burt Bacharach's things.

On her new album, "Here Where Love Is At," the song "Alfie" is a masterpiece. Her voice is from above. It's not even human. It's more angelic. With Bacharach's instrumentation behind her, it's unbelievable what she does. I don't think her hit records make people realize the great talent that goes into their music.

I like Donovan's "Sunshine Superman" album. I like the way he uses his Victorian influence and his East Indian influence. And his phrasing knocks me out — his lyrical flow. It coincides with what he's saying, regardless of rhyme or meter. His voice has a nice sound, too. It's kind of a lazy, happy sound that's not shoved at you. The best songs on that album are "Season of the Witch" and "Celeste."

I used to be a real jazz fan but I'm not too pleased with what jazz is doing now. In fact, it's really not doing any-

thing. When I go into my collection of jazz records, however, I find things that were out of sight in their time and still are today. One album I'm thinking of is "The Cat" by Jimmy Smith on Verve. Jimmy is backed by a big band, with arrangements by Oliver Nelson. Everything on this album just knocks me out cold. "Blues In The Night" is my favorite cut.

The force this gentleman named Mr. Smith commands in his organ playing is unbelievable. His technique is superb. I've never heard him slip up. Everything is put together so minutely, it's... ridiculous. When Jimmy Smith plays organ, I feel as though he's trying to show me how to play. He's fantastic.

Outside of pop music I listen to Wagner. I really enjoy "Siegfried." I keep a constant flow of music around. My favorite is what I'm listening to at the time. Now it's Wagner, and also "Finlandia" by Sibelius.

In the folk field I like "Blonde on Blonde" by Dylan. I consider it folk because it's a folk artist's interpretation kind of a beat he has. I guess it's the way he sings and his background.

Judy Collins is my favorite folk singer. Especially her "In Person" album. I can't believe her voice. The sound she emits is so sensual, it drives me crazy.

The new jazz guys I like are Chico Hamilton and Charles Lloyd. Lloyd invited me to see one of his recording sessions. There's a part in one of his songs called "Dream Dequence" that's completely free flow. No tempo, just sound. I walked in on that part. I was very impressed.

Another album I have is a collection of Phil Spector things called "This Is Today's Music." It's got Darlene Love, The Crystals, The Bobby Sox. Nobody can produce like Spector. Also "The Temptations' Greatest Hits" is a collection of beautiful material. At the top of my list of 45's is "River Deep, Mountain High" by Ike and Tina Turner, another Spector thing. The "Parsley Sage" album by Simon and Garfunkel is good.

I'll end by saying the Beatles reign supreme. □

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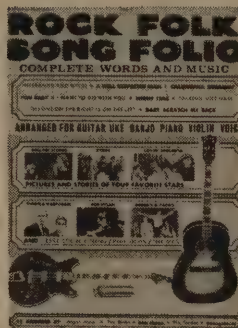
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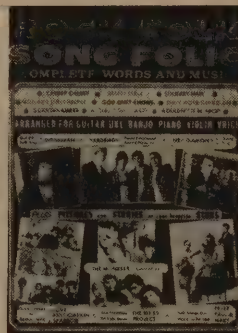
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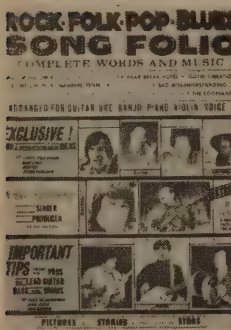
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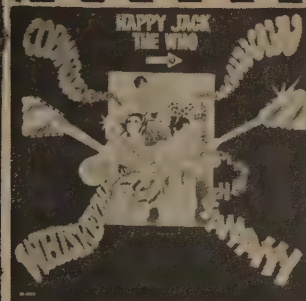
HAPPY JACK by **THE WHO** is the best album we've heard this year. This overwhelmingly talented British group cooks with enough original ideas to keep the copycats busy for the next five years. Their rumbling, reverberating beat makes everything they do a delight to listen to again and again and again. A sizzling lead guitar and some skillfully controlled distortion erupt in "Run, Run, Run," mumbling voices appear in the middle of "I Need You," "So Sad About Us" explodes with a hatful of rhythms, "Cobwebs And Strange" sounds like a Salvation Army band gone berserk and "Happy Jack" features Keith Moon's unique drum sound. A vein of black humor flows through "Boris The Spider" with its creepy spider sounds and "Whiskey Man" which has a beautiful French horn in the background. Then there's "A Quick One While He's Away," the first pop mini-opera. The ten-minute long epic of the long-lost Herman, his girl friend and the conniving Ivor, the engine driver, conjures up visions of cowboys, locomotives, madrigal singers and other stuff. Don't miss this album. (DECCA DL 74892)

HARD ROCK FROM THE MIDDLE EAST by the **DEVIL'S ANVIL** is one of the most colorful, fascinating, exciting and unusual rock and roll albums we've ever heard. All but one of the songs (a beautiful English lyric adaption of the traditional Greek "Misirlou") are sung in Arabic, Turkish or Greek. But these American and Middle Eastern musicians keep a strong, modern beat behind every song that gives the music a universal appeal. We especially dig "Wala Dai" with its Rolling Stones-ish rhythm, the 6/4 beat in "Besaha," the exotic "Shisheler" and "Misirlou." The Anvil should add English lyrics to more of these songs. They could be hits. This album suggests a number of future directions for pop music. (COLUMBIA CS 9464)

JANIS IAN is a very talented 16-year-old girl who writes some scary songs. "Society's Child" (the one she sang when Leonard Bernstein introduced her on TV) is about interracial dating, "Janey's Blues" tells of the young victim of a broken marriage and "Hair Of Spun Gold" is about motherhood at sixteen and other disadvantages of growing up too fast. Every song reveals some perceptive insights. Janis sings with fresh honesty, she receives fantastic backing from harpsichords, organs, an oriental-flavored fuzz guitar and other contemporary sounds, each appropriately sympathetic to the mood of the lyrics. Keep your ears open to the things Janis is saying. (VERVE FOLKWAYS FT 3017)

ALEXANDER NEVSKY is a concert adaptation of the score written by Prokofiev for the classic 1938 Russian movie. The score abounds with dazzling orchestral effects, with lots of exciting percussion and horns. A chorus expresses the sorrow and hope of the Russian people beautifully and "The Battle On The Ice," scored for the most brilliantly realistic battle scene ever filmed, will send chills down your spine. This album by the U.S.S.R. Symphony Orchestra is part of a new series recorded in Russia for release in the U.S.A. (MELODIYA/ANGEL SR 40010)

HAPPY TOGETHER by the **TURTLES** is a really swell album. A few of the Turtles have contributed several of their own compositions, like the smooth, reflective "Think I'll Run Away," the nutty "Walking Song," a happy-go-lucky "Person Without A Care," and "Rugs Of Woods and Flowers" which features some rare singing. Alan Gordon and Gary Bonner wrote the hits in the album (the title tune and "She'd Rather Be With Me") plus the nice, somewhat Spoonful-ish "Me About You," backed by an orchestra straight out of Marlboro country. Then there's the beautiful "Too Young To Be One," the brassy, hand-clapping "Makin' My Mind Up" and "Guide For The Married Man," a thumping, rocking movie theme song. The Turtles have made a nice comeback. (WHITE WHALE WW 114)



The Devil's Anvil

Hard Rock From the Middle East



JANIS IAN



PROKOFIEV: PROKOFIEV

ALEXANDER NEVSKY: ALEXANDER NEVSKY



THE TURTLES

HAPPY TOGETHER



Dear Editor:

I am a 16-year-old boy, who lives in Harrison, New Jersey. I have a small group known as "The Lively Set". Whenever we do a vocal song, we use your magazine, Hit Parader, for all the lyrics. We all feel that without your magazine, we would be lost. When we first started out I was told about your magazine, so I went out to the store and bought it, I felt it would be a waste of time and money but I found I was wrong. Your magazine keeps me well informed on the latest groups and all the words for the new songs. I feel that you and your men are doing a great job in the photo and interviews department.

Keith Rose
525 Hamilton St.
Harrison, New Jersey

Dear Editor:

What is wrong with a 15-page spread on how to brush your teeth like Bob Dylan? It's better than not brushing your teeth at all. You might as well brush your teeth like a star than like a drop-out. My name is James H. Lloyd. I live in Lockeport, Nova Scotia, in Canada. If you are a Bob Dylan or Monkee fan and would like to write, do so and I will answer you. Lockeport is only small, so all you have to put on the letter is Lockeport, N.S., box 108 and don't forget.

Yours truly,
James H. Lloyd
Box 108
Lockeport, N.S.
Canada

Dear Editor:

Your magazine is truly a great accomplishment. No other publication would feature Them, The Who, The Spencer Davis Group, Eric Burdon and the Animals, and the Paul Butterfield Blues Band.

And now - you've really done it. An interview with Eric Clapton and The Cream would be an impossible feat for any other American magazine. I don't have to tell

anyone that E.C. is one of the greatest blues guitarists of our time.

Hit Parader is also wide awake to fresh talent: The Jefferson Airplane, Lothar and the Hand People, and the Buffalo Springfield. Perhaps you would like to be turned on by a local group in my area that is sure to be very successful in the near future.

Their name is Mud. They are handled through Kim Fawley Productions in Hollywood. I assure your readers that Mud has a different, refreshing sound and a new outlook, with lots of talent to back it up.

I have but one complaint. I hate to say it, but - 100 Monkee facts - what is this? You know what your readers want and you give it to us. However, I assure you we do not want the Monkees!!

Thank you so much,
Graham Griffin
2206 Granada Ave.
Long Beach, Calif. 90815

P.S. If it makes you feel any better, your magazine is the only one worth paying 35¢ for. My friends and I would pay three times as much for your publication, and no other. Long live HIT PARADER!!!
Dear Editor:

I am writing this in bed at 4:30 in the morning. I just got home from playing a gig with my jazz trio and settled down to read some articles in a back issue of Hit Parader that I somehow missed. I read the letters section for the first time and I am still laughing at the fools who consider themselves music critics. They pick out one special group or artist (or type of music), and everything else in the world stinks to them. I figure if someone can't enjoy all types of music, his life must be pretty much a drag.

I would like to tell these poor misled souls a thing or two. First: listen to everything in a record before you pass judgment. Second: listen to a record more than twice and just forget the artist. Take the music itself for what it's worth. Third: Take the artist without his music and study him. Most artists feel their music because of the good

or bad times they have had. An understanding of the artist helps create an understanding of his music. Fourth: Pick out a certain part (like a bass run, guitar break or drum beat) that gets to you. This makes the record more interesting because you hear all parts in relation to this. Fifth: If it is a vocal record, listen to the harmony and style.

If you try all these and still hate the record, then listen to the words. Listen for a message, humor or just plain poetry. If even this fails, then the record must indeed be a stink bomb. But don't be so rash as to pass judgment until you've tried all of these things.

I doubt if you can read my very horrible penmanship, much less print this letter, but I wish you would do so. It will kill some of this weird feeling people have toward music these days. I'll be happy to answer any letters that agree or disagree with my view (after all it's a free country).

Keep up your magazine, it's great.

Robert E. May
1222 N. Clayton
Tupelo, Mississippi
PS: I wish you would print this because I would like to exchange views and ideas with your readers.

Dear Editor:

Your magazine isn't worth beans. I bought it once and that's the last. Lies, lies, lies is all you print. That's not all.

You told a dirty flunkie-quote: "The Monkees' records sound nice because the band is the Candy Store Prophets belonging to songwriter Bobby Hart - etc." That was enough. I tore out the words to songs you print and threw the rest of the magazine away. Anyone knows that the Monkees play their own instruments, except you clunks down there.

Donna Sawick
900 S. Linda
Hobart, Ind.
PS: I know you won't print this but I don't care. Someone's got to let your slow minds know what's happening.

Donna, meet Patrick.

Dear Hit Parader:

I recently read in Post magazine an article which said the Monkees don't play their own instruments. Recently, on "Sumpin Else," a dance show from Dallas, Mike Nesmith was interviewed and he himself admitted the Monkees don't play their own instruments.

I bought the Monkees' first LP, thinking it was them playing the instruments. It appears I've been gypped. The music is good but the point is this: the Monkees aren't playing the music. I have heard their new LP and it sounds different from the first. Do the Monkees play their own instruments on their second LP or not? I would appreciate it if you would answer this question.

Thanks,
Patrick Surovih
Waco, Texas

They used different musicians on the second album. The Monkees have been practicing and plan to play their own instruments on the third album.

Dear Editor:

I am writing to tell you that Hit Parader is the greatest magazine ever.

I am a Beatle fan and was feeling pretty low over these rumors going on about the Beatles splitting and all. I came across Hit Parader, which I have never read before in my life, and after reading your March issue, I'm not feeling low any more.

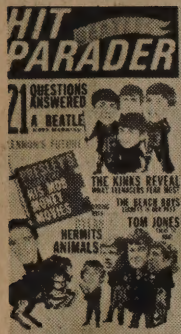
Thank you for not forgetting the group who started the rock and roll world.

Thank you for not forgetting the Beatles.

Linda Jacobs
126 E. Burnham
Battle Creek, Mich.

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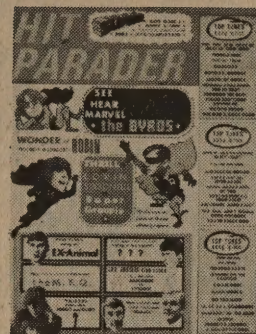
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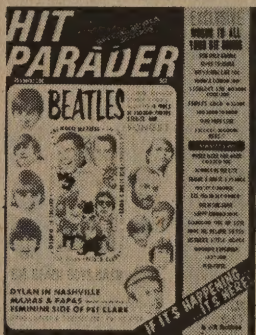
JULY, 1966
Lovin' Spoonful vs. Super Groupie
Exclusive Interviews: "The Byrds Talk Sound"
Sonny & Cher, Kinks, Jay & the Americans



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Do the Rolling Stones hate their fans?
Special: Jerry Lewis' Little Boy
Simon & Garfunkel, Turtles, Jay and the Americans, Jan & Dean



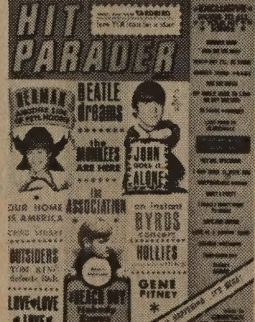
SEPT., 1966
Private life of Beachboy Dennis Wilson
How John Sebastian writes his songs
Norma Tanega, Beatles, Bob Lind, Yardbirds, Spoonfuls



OCTOBER, 1966
16 Big Extra Pages: Beatles Stories, Photos
On tour with Bob Dylan in Music City, U.S.A.
Beach Boys, Dylan, Mamas & Papas



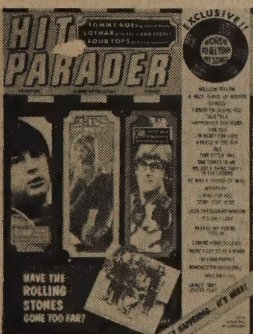
NOV., 1966
Exploding the Dylan-Donovan myth
The Critters are very, very happy
Animals, Mamas & Papas, Yardbirds, the Byrds, Paul McCartney, The Mindbenders



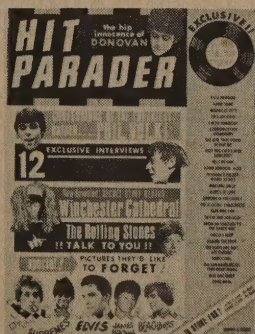
DEC., 1966
Our home is America, Chad Stuart
Jimmy Page, the new Yardbird bassist
Monkees, Byrds, Herman, Pitney, Hollies, McGowan



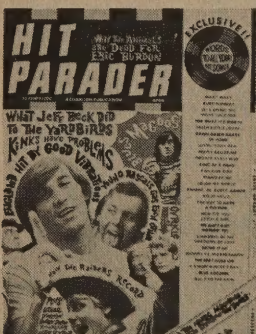
JANUARY, 1967
On the set with Gary Lewis
Temptations tattle on each other
Sonny & Cher, Dylan, Paul Revere & the Raiders, Joe Tex



FEBRUARY, 1967
Have the Rolling Stones gone too far?
Chad, thinkin' about today, dreamin' about tomorrow
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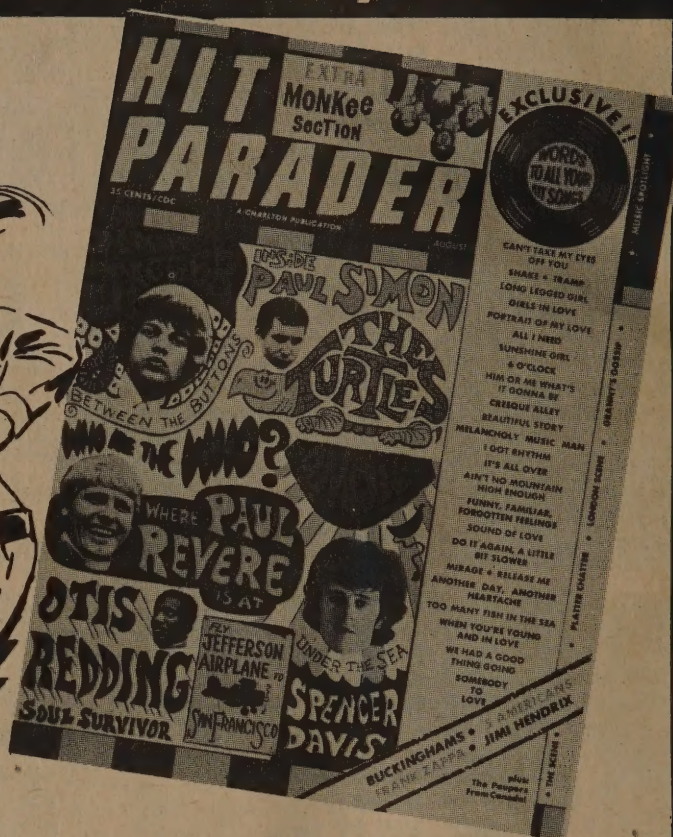
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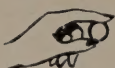
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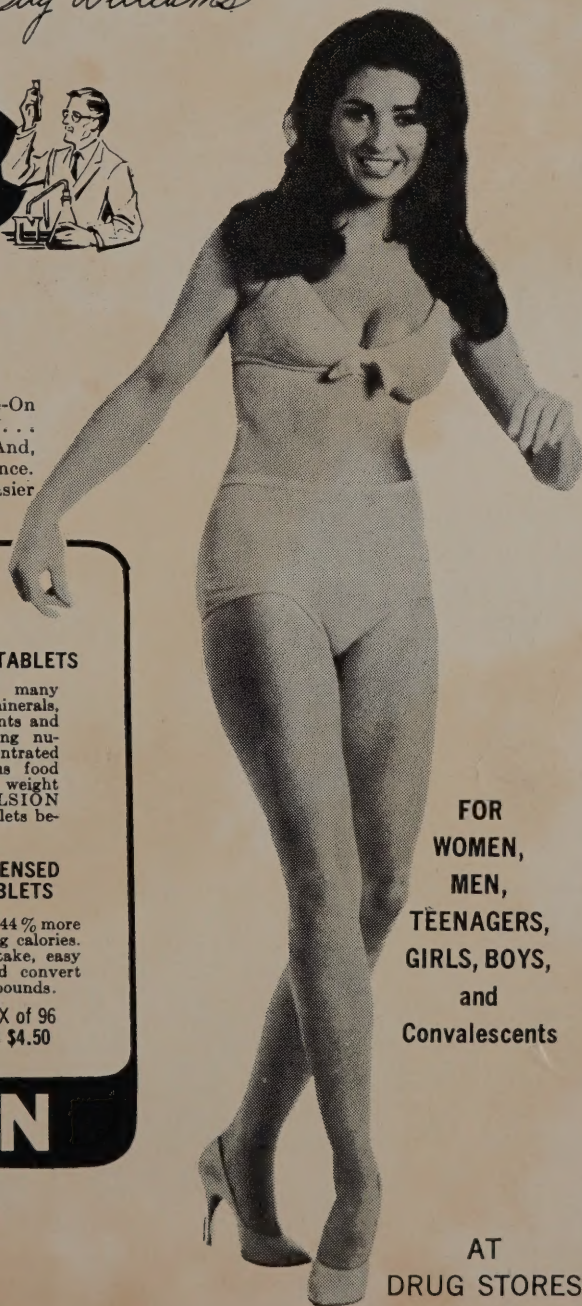
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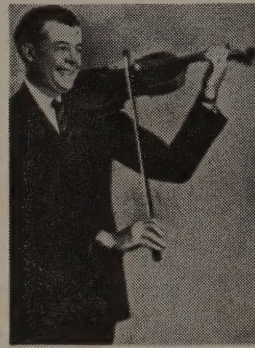
PIANO



GUITAR



ACCORDION



VIOLIN



SAXOPHONE

Secrets of Music Explained

Right from the start, famous "TEACH YOURSELF" system has you playing your favorite instrument . . . even if you don't know a single note now! Quick, easy, inexpensive!

IF YOU have always wanted to play music, here's wonderful news! This famous, modern home-study Course has you actually playing easy familiar tunes on your favorite instrument *right from the start* — and lets you go on to master that instrument in a much shorter time than you'd ever imagine possible!

No "Special Talent" Required

No previous training needed — no "special talent" required. Right from the start, this amazing music discovery will have you playing *real melodies* instead of practicing tedious scales and exercises. Even the first lessons consist of delightful *songs*. Clear, simple directions and large show-how pictures teach you exactly what to do, so you can't go wrong . . . even if you don't know a single

note of music now. Soon you'll be playing your favorite songs and compositions the *right* way — by note!

Over 1,250,000 people the world over have taken up this easy-as-A-B-C way to learn music. It's all so clearly explained, so easy to understand that even children "catch on" quickly. Yes, **ANYONE** can learn to play piano, accordion, organ, guitar or any other popular instrument.

Person-to-Person Service

There are no inconvenient lesson periods. You learn in spare time of your own choosing — and you progress as rapidly or as leisurely as you want. Everything is clearly explained in words, photos and illustrations. In addition, our friendly, talented *Personal Advisory Service* will guide you over "rough spots" or give you special, *personal* assistance on any point in the Course. This service is *included* in the low tuition of only a few cents

per lesson. And, if you wish, the whole family can learn for the price of one.

Stop Cheating Yourself Of These Joys

Why not let a U.S. School of Music Course bring the many pleasures of music into **YOUR** life? Popularity! New friends! Gay parties! Good times! More self-confidence and poise! Extra money from playing or teaching! Best of all, the deep *personal satisfaction* of being able to create your own music — provide your own entertainment!

FREE BOOK NO OBLIGATION NO SALESMAN

Let us **SHOW** you why our way to learn music is so **EASY** — and so much **FUN**! Mail coupon for our **FREE** 36-page book. It can mean *so very much* to you for the rest of your life. Mail coupon **TODAY!** **U.S. School of Music, Port Washington, New York 11050** (Licensed, N.Y. State Education Dept.)



Accredited Member National Home Study Council

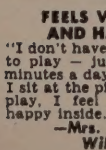
THESE STUDENTS DID IT ...You CAN TOO!



MEANS OF RELAXATION

"The hours I have spent in playing have brought me immeasurable joy. I have found a means of relaxation which I have not found elsewhere."

—Laurence L. Smith
Vancouver, Canada



FEELS WARM AND HAPPY

"I don't have much time to play — just 15 or 20 minutes a day. But when I sit at the piano and do play, I feel warm and happy inside."

—Mrs. Ruth Sloan Wilder, Idaho



JOY INTO MY LIFE

"I'm so delighted. The instructions are so easily understood. Thank you for the joy this is bringing into my life."

—Clara J. Napoleon
Trenton, New Jersey



HAS 3-PIECE BAND

"I never thought when I took up your Course that I would play this well. I have a three-piece band and we play at night clubs."

—Howard Clark
Blaine, Ohio



FRIENDS ARE ASTONISHED

"Ever since I signed up for the piano Course, I have been reaping happiness. My friends are astonished and my family happy. I will never forget all the fun I've had."

—Linda L. Kurtz
Airville, Penna.

U.S. SCHOOL OF MUSIC, Studio A29
Port Washington, New York 11050

I am interested in learning to play the instrument checked below. Please rush me, *free*, your 36-page illustrated book, "Now You Can Learn Music in Your Own Home." I will not be obligated at all, and no salesman is ever to call.

Check Your Favorite Instrument

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Piano | <input type="checkbox"/> Accordion | <input type="checkbox"/> Pipe, Electronic, Reed Organ |
| <input type="checkbox"/> Guitar | <input type="checkbox"/> Trumpet, Cornet | <input type="checkbox"/> Ukulele |
| <input type="checkbox"/> Steel Guitar | <input type="checkbox"/> Tenor Banjo | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Saxophone | <input type="checkbox"/> Mandolin | <input type="checkbox"/> Trombone |
| <input type="checkbox"/> Violin | | |

DO YOU HAVE INSTRUMENT? ☐ Yes ☐ No

(Instruments, if needed, supplied at reduced prices)

Mr.)
Mrs.)
Miss) (Please Print Carefully)

Address

City & State

☐ If under 16, check here for booklet "A"

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